

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2366.

SATURDAY, MARCH 1, 1873.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## SCIENCE and ART DEPARTMENT of the COMMITTEE of COUNCIL on EDUCATION, SOUTH KENSINGTON.

LOCAL EXAMINATIONS in MAY, 1873.

The EXAMINATIONS of Science Schools and Classes by the Science and Art Department will take place on the Days and Hours specified below.

The Second Grade Art-Examinations in Schools of Art, Art Night-Classes, or other Centres, will be held as shown below in italics.

1st May, 1st Grade Art, Model Drawing, from 7.15 to 8.15 p.m.  
Thursday, 1st Grade Art, Freehand Drawing, from 8.30 to 9.30 p.m.  
2nd May, 1st Grade Art, Practical Geometry, from 7.15 to 8.15 p.m.  
Friday, 1st Grade Art, Perspective, from 8.30 to 9.30 p.m.

|                   |              |  |
|-------------------|--------------|--|
| 3rd May, Saturday | 8 to 10 p.m. | 1.—Practical Plane and Solid Geometry. |
| 6th " Monday      | 7 to 10 "    | 2.—Physical Geography.                 |
| 6th " Tuesday     | " "          | 3.—Mathematics, Stages 1, 2, 3.        |
| 7th " Wednesday   | " "          | 4.—Acoustics, Light, and Heat.         |
| 8th " Thursday    | " "          | 5.—Magnetism and Electricity.          |
| 9th " Friday      | 8 to 10 "    | 6.—Inorganic Chemistry.                |
| 10th " Saturday   | 8 to 9 "     | 7.—Machine Construction and Drawing.   |
| 11th " Sunday     | 8 to 9 "     | 8.—Building Construction.              |
| 12th " Monday     | 7 to 10 "    | 9.—Naval Architecture.                 |
| 13th " Tuesday    | " "          | 10.—Zoology. (From 6 to 9 p.m.)        |
| 14th " Wednesday  | " "          | 11.—Animal Physiology.                 |
| 15th " Thursday   | " "          | 12.—Organic Chemistry.                 |
| 16th " Friday     | " "          | 13.—Statistics.                        |
| 17th " Saturday   | " "          | 14.—Navigation.                        |
| 18th " Sunday     | " "          | 15.—Geology.                           |
| 19th " Monday     | " "          | 16.—Theoretical Mechanics.             |
| 20th " Tuesday    | " "          | 17.—Applied Mechanics.                 |
| 21st " Wednesday  | " "          | 18.—Mineralogy.                        |
| 22nd " Thursday   | " "          | 19.—Nautical Astronomy.                |
| 23rd " Friday     | " "          | 20.—Mathematics, Stages 4 and 5.       |
| 24th " Saturday   | " "          | 21.—Principles of Mining.              |
| 25th " Sunday     | " "          | 22.—Mathematics, Stages 6 and 7.       |
| 26th " Monday     | " "          | 23.—Vegetable Anatomy and Physiology.  |
| 27th " Tuesday    | " "          | 24.—Metallurgy.                        |
| 28th " Wednesday  | " "          | 25.—Systematic and Economic Botany.    |

Application for the examination of a School or Class recognised by the Science and Art Department must be made not later than the 31st March, to the Secretary, Science and Art Department, South Kensington, London, S.W. The form to be filled in (Science and Art Form, No. 119) will be furnished on application.

Individual candidates in London or the neighbourhood, who do not reside near any place where a Local Examination Committee has been formed, may be examined at the South Kensington Museum, as far as room will allow, on payment of a registration fee of 6d. for each evening on which they wish to be examined. It is necessary for them to send in their names before the 15th April, and to state the subjects in which they wish to be examined. Schools and Classes cannot be examined at South Kensington.

Candidates in the country, who do not belong to any regularly constituted Science or Art Class, should apply to the Secretary of the nearest Class which is to be examined in the subject they require. This application must be made before the 28th March.

By order of the  
Committee of Council on Education.

## ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

Professor W. K. CLIFFORD, M.A., will THIS DAY (Saturday), March 1st, at Three o'clock, commence a Course of Three Lectures on the "PHILOSOPHY OF THE PURE SCIENCES," to be continued on Saturdays, March 8 and 15. Subscription to this, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

WILL CLOSE ON SATURDAY, MARCH 8.

## ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.

THE EXHIBITION OF WORKS OF THE OLD MASTERS, together with WORKS OF DECEASED ARTISTS OF THE BRITISH SCHOOL, in OIL, WATER COLOUR, and SCULPTURE.—Admission, from 9 till dusk, 1s.; Catalogue, 6d.

JOHN PRESCOTT KNIGHT, R.A., Sec.

## ROYAL ACADEMY of ARTS, BURLINGTON HOUSE.—THE EXHIBITION will be necessarily CLOSED on MONDAY, the 3rd of March, but will remain open the rest of the week.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

## ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

4, ST. MARTIN'S PLACE, TRAFALGAR-SQUARE.

TUESDAY, the 4th of March, at 8 o'clock P.M. Papers to be read:—  
1. "On the Looehais," by A. Campbell, Esq. M.D.  
2. "Implement and Pottery from Canada," by Sir Duncan Gibb, Bart., M.D.  
3. "The Ventnor Flints," by Horder M. Westropp, Esq.

J. FRED. COLLINGWOOD, Secretary.

## VICTORIA INSTITUTE.—A Paper, entitled 'The Law of Creation: Unity of Plan, Variety of Form,' will be read by the Rev. G. WARBURTON WELDON, M.A. Cantab., at 8 o'clock, on MONDAY, 2d March.

F. PETRIE, Hon. Sec.

8, Adelphi-terrace, Strand.

## MATRICULATION at the UNIVERSITY of LONDON.—A Class for the JUNE EXAMINATION will be held at ST. BARTHOLOMEW'S HOSPITAL, and will begin in the first week of March.

The Class is not confined to Students of the Hospital.  
For particulars, application may be made to the WARDEN of the College, St. Bartholomew's Hospital.

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## CRYSTAL PALACE.—PARTICULAR ATTRACTIONS THIS DAY and NEXT WEEK.

SATURDAY (March 1).—Eighteenth Saturday Concert, at 3.

MONDAY to FRIDAY.—Exposition of Spiritualists' Manifestations, and other Illusions, by Messrs. Maskelyne and Cook, at 5.30.—Orchestral Band, at 4.30.

MONDAY and WEDNESDAY.—Great Organ, at 1.

TUESDAY.—Orchestral Band, at 12.30.

FRIDAY.—Great Organ, at 1.30.

SATURDAY.—Nineteenth Saturday Concert, at 3.

The Fine Arts Courts and Collections, the Technological and Natural History Collections, all the various Illustrations of Art, Science, and Nature, and the Gardens and Park, always open.

Admission, Monday to Friday, One Shilling; Saturdays, Half-Crown; Guinea Season Tickets free.

## ALEXANDRA PALACE, MUSWELL HILL, N.

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## LONDON INTERNATIONAL EXHIBITION, THIS YEAR.

## THE DAYS for ADMISSION of OBJECTS are as follows:—

## PAINTINGS, DRAWINGS, &c., 1st and 3rd MARCH. West Entrance.

## SCULPTURE, 4th and 5th MARCH. East Entrance.

## REPRODUCTIONS and STAINED GLASS, 6th MARCH. West Entrance.

## FURNITURE and all DECORATIVE WORKS, 6th and 7th MARCH. West Entrance.

## ARCHITECTURAL DESIGNS, 7th MARCH. West Entrance.

## SUBSTANCES USED as FOOD, WINE, and TOBACCO, 7th MARCH. East Entrance.

## IMPLEMENTS for DRINKING and UTENSILS for the TABLE, 7th MARCH. East Entrance.

## ENGRAVINGS, 8th MARCH. West Entrance.

## TAPESTRIES, EMBROIDERIES, and LACE, 8th MARCH. West Entrance.

## COOKING and its SCIENCE, 8th and 10th MARCH. West Entrance.

## STEEL, CUTLERY, and EDGE TOOLS, 10th MARCH. West Entrance.

## SURGICAL INSTRUMENTS, 11th MARCH. East Entrance.

## MACHINERY, 11th and 12th MARCH. West Entrance.

## SCIENTIFIC INVENTIONS, 11th and 12th MARCH. West Entrance.

## SILK and VELVET FABRICS, 19th MARCH. East Entrance.

## CARRIAGES, 7th April. South Entrance.

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Miss LINDNER begs to make it known that she has REMOVED her Establishment for the EDUCATION of YOUNG LADIES from the Town to a spacious residence on the Mainzer Chaussee (the favourite suburb of Frankfort), and has now ample accommodation for an increased number of Pupils.

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SIR,—Instead of specifying a difficulty "passed over," you have attacked my treatment of texts not "passed over." Your charge of omission therefore fails. To refute your charge of error, I challenge you to give the entire note on any word or text.

W. A. O'CONNOR.

106, Upper Brook-street, Manchester,  
February 23, 1873.

## DISCOVERY of the TRUE MOUNT SINAI.

Subscriptions are earnestly solicited to enable Dr. BEKE to verify, by personal Exploration, his identification of the most venerable spot on the face of the earth, THE MOUNT OF GOD, which, as is shown by him in the *Athenæum* of February 8th and 15th, and *Ocean Highways* for March, is an extinct Volcano in the Arabian Desert, east of the Gulf of Akaba. SUBSCRIPTIONS will be received by Messrs. Glyn & Co., 67, Lombard-street; by Messrs. Hammond & Co., Canterbury; and by Dr. Beke, Maison Mars, Petite Rue Caraboeul, Nice (France), from whom further information may be obtained.

## WAGNER SOCIETY; Conductor, Mr. ED. DANNREUTHER.—Owing to the enthusiasm created by the principal Orchestral Pieces at the Concert on Feb. 19, the Society will REPEAT the entire PROGRAMME, at St. James's Hall, on THURSDAY, March 6.—Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area, 1s. Stanley Lucas, Weber & Co., 84, New Bond- street; usual Agents; and Austin, St. James's Hall.

## MRS. J. HOLMAN-ANDREWS'S EVENING CONCERT, MONDAY, March 18, QUEEN'S CONCERT ROOMS, HARROVER-SQUARE, 8 o'clock. Miss Edith Wynne, Miss Edith and Gertrude Holman-Andrews, and Madame Patey; Mr. W. H. Cummings and Mr. Paley, Mr. and Mrs. Richard Blagrove, and Mr. John Thomas, Harpist to the Queen. Conductors, Signor Pinsuti, Mr. Land, Mons. Blumenthal, and Mrs. J. Holman- Andrews.—Stalls, 10s. 6d.; Reserved Seats, 7s., or four for One Guinea. Unreserved, Stanley Lucas, Weber & Co., 84, New Bond-street; the usual Agents; at the Queen's Concert Rooms; and of Mrs. J. Holman- Andrews, 308, Regent-street, W.

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## THE PRESS.—The Services of a Gentleman are required to assist in the SUB-EDITING Department of an established Technical and Scientific Paper. He must have had expe- rience of similar work, and must be thoroughly competent to Read, Revise, and Condense Copy, Proofs, &c., and be willing otherwise to make himself useful in getting the paper up.—Apply by letter to S., care of the Editor of Iron, 59, Cannon-street, London, E.C.

## THE PRESS.—ADVERTISER, who has had consider- able experience, and is a VERBATIM NOTE-TAKER, seeks a RE-ENGAGEMENT as JUNIOR or Second Reporter, on a first- class Newspaper. Good references.—SCRIPTON, Examiner Office, Cheltenham.

## THE PRESS.—A VIENNA Correspondent can con- tribute a DAILY or WEEKLY LETTER to a first-class London or Provincial Paper. Published specimens.—Address, 111 March 15th, to JOURNALIST, care of Mr. Bolton, St. George's-place, Knightsbridge, S.W.

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## DIPSOMANIA.—A Medical Man, residing in South Wales, would be happy to RECEIVE into his House a LADY or GENTLEMAN requiring Supervision and Moral Restraint. For terms and particulars, address to MARYCE, Adams & Francis 29, Fleet-street.

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The Library of the late Hon. M. C. MAXWELL.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, March 4**, and **Following Day**, at 1 o'clock precisely, the **Valuable LIBRARY of the Hon. MARMADUCE CONSTABLE MAXWELL**, deceased, comprising valuable Works on the Fine Arts, Architecture, Painting, Sculpture, H. Caldera Engravings, &c.; including Curious British Entomology, 15 vols.—Walpole's Anecdotes of Painting, 5 vols.—Grove's Antiquities of Great Britain, 14 vols.—Le Vaillant, Histoire Naturelle des Oiseaux d'Afrique et des Oiseaux de Paradis, 8 vols. large paper, marbled—Martin et Cabrier Vitrans, Palais de St. Etienne des Bourges—Nisbet's Heraldry, 2 vols.—Piaart, Cérémonies Religieuses, 7 vols.—Bullarium Romanum, 23 vols.—Granger and Noble's Biographical History, interleaved with Travels, paper, 15. 17 vols. calf extra—Klip, Nouveau Théâtre de la Grand Bretagne, 4 vols.—Knight's Ecclesiastical Architecture of Italy, 3 vols.—Roberts's Holy Land, Egypt, &c., coloured and mounted, &c.

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also a pair of grand works, Still Life, by Snyder—a Cabinet Gem, by D. Teniers, the younger—a Head, in red crayon, by Greuse—pair, Fruit and Flowers, Rembrandt—and others by Verelst, Simon Vouet, Vatelet, Tilburg, Romy, Flinck, Caravaggio, &c.

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\* \* The Volume for 1873 is now ready, price 31s. 6d. bound in cloth. London: Virtue & Co. Ivy-lane; and all Booksellers.

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SATURDAY, MARCH 1, 1873.

## LITERATURE

*The Life and Correspondence of Field-Marshal Sir George Pollock, Bart.* By C. R. Low. (Allen & Co.)

THE life of the first Field-Marshal who commenced his career in the East India Company's army deserved to be written, and we therefore looked forward to the appearance of this volume with pleasure. Unfortunately, however, the author has succumbed to the temptations which beset a biographer, and has sought to place his hero on a higher pedestal than impartial persons will be inclined to accord him. Till summoned to the task of relieving the garrison of Jellalabad, Pollock had done nothing more than scores of other gallant officers, his contemporaries. He had seen a fair amount of service, most of it in a subordinate position, and he had performed his duty with ability, energy, and conscientiousness. In fact, only one episode stands out prominently in his whole career, namely, the campaign in which he restored British prestige in Afghanistan. In the performance of that task he displayed some of the best qualities of a commander, but to claim for him, as Mr. Low, indirectly at least, does, a rank only just inferior to a Wellington's, is to lower, not raise Sir George's fame. 246 out of 595 pages are devoted to the Afghan war, a good deal of the remainder being something very like padding. For instance, we have as an Introduction many pages filled with Sir John Kaye's estimate of Pollock's character, and there is a lengthy account of his uneventful last days. Again, 9 pages are devoted to a sketch of the Nepal war, with which Pollock had but the slightest connexion, and 12 pages to a description of his funeral,—a ceremony, which, with all reverence to the gallant soldier, possesses, we must say, no interest for the general public. Copious cuttings from *Hansard* and the newspapers are also inserted. In short, whether legitimate materials were wanting or not, the author was determined to produce a big book. He has succeeded, but we doubt whether his success will add to the popularity of his work. Sir John Burgoyne, Sir George's predecessor as Constable of the Tower, would have told Mr. Low, if he had asked him, that among engineers, large fort, good fort, small fort, bad fort, are convertible terms. It is the reverse with biographies.

Having pointed out Mr. Low's want of judgment, we turn to the more pleasing task of drawing attention to some of the good points and portions of his book. George Pollock, it is well known, was a son of the King's saddler, at Charing Cross. The circumstance is noteworthy, for it shows that the future Field-Marshal, like his brother the Chief Baron, owed none of his successes and honours to adventitious circumstances or to interest. He passed out of Woolwich—Addiscombe had not then been founded—in 1803 as an Engineer. He, however, preferred a commission in the Artillery, and in September of the same year sailed for Calcutta, and had what was in those days considered a quick passage, of only four months. While at Dumdum, where all young artillery officers

were formerly sent to learn their duty, Lieut. Pollock met at Government House, Calcutta, the Governor-General's brother, Major-Gen. Sir Arthur Wellesley. Forty-four years later, Major-Gen. Sir George Pollock, G.C.B., met at Windsor Castle Field-Marshal the Duke of Wellington, K.G. In August, 1804, young Pollock was ordered up country, and joined a company of artillery stationed at Multra, which, on Multra being evacuated at the approach of the Mahrattas, was attached to Lord Lake's army. At the bloody and brilliant battle of Deig, in which General Fraser was killed, Pollock served in a field battery, which played a principal part in the action, and contributed in no slight degree to the victory. Shortly afterwards Lord Lake marched to besiege the fortress of Deig. It is worthy of remark that, on this occasion, a breaching battery was constructed by volunteers from British Dragoon regiments; and after ten days only of open trenches the place was captured by assault in the most gallant manner. On the fall of Deig, Lord Lake proceeded to Bhurtপুর, where he failed in four attempts to storm the place, and was probably only saved from a fifth failure by the conclusion of peace. The troops did not display their usual courage. Allowance must, however, be made for them. The means used for crossing the wet ditch were insufficient, and the breach was impracticable. 3,203 officers and men were killed and wounded during the siege; but this loss, heavy as it was, was not the worst result, for the failure to capture the place inflicted a blow on British prestige which twenty-one years afterwards was repaired by Lord Combermere's careful, skilful, and thoroughly successful operations. Lord Combermere had, however, about 28,500 men, a splendid battery train of 102 pieces, and 52 field pieces. On the other hand, the fortress had been much strengthened since the first siege, and the garrison, owing to Lord Lake's failure, were persuaded that the place was impregnable. Lord Combermere proceeded with the utmost caution; no rule of the Engineer's art was violated; yet his loss was 1,050 of all ranks.

During the first siege Pollock's sterling qualities had attracted the notice of Lord Lake, who, a few months later, appointed the boy of nineteen to the important post of commander of a battery of field artillery attached to one of the columns sent in pursuit of Holkar. It appears, however, to have seen no fighting. Early in 1806 he received another acknowledgment of his services, in the shape of the quarter-mastership of one of the battalions of artillery. Shortly afterwards he was appointed adjutant and quarter-master to the artillery at Cawnpore. On promotion, in 1812, to the rank of full captain, he was ordered to Dumdum, and the brigade-major of the Bengal artillery falling sick, Capt. Pollock received the acting appointment, which he held till the return of the regular incumbent. In 1814 the war with Nepal broke out, and, after the first reverses, Capt. Pollock, who had volunteered to join the army in the field, was sent to join General Wood's column. As however we have before remarked, the part he took in the campaign was small.

In 1818 Capt. Pollock was appointed brigade-major to the Bengal artillery; but in 1820, having been promoted to the rank of substantive major—he had received a brevet majority the year before—was compelled to

vacate his appointment. His friend, Col. Young, the military secretary to the government, however, procured him the post of assistant-adjutant-general to the artillery. In 1824 the first Burmese war commenced, and Lieut.-Col. Pollock—he had just been promoted—volunteered again for active service. His offer was accepted, and he was sent to command the Bengal portion of the artillery attached to Sir Archibald Campbell's army. During the tedious, but arduous, campaign which followed, Pollock was actively employed, and won golden opinions from his superiors. It would be foreign to our purpose to follow the events of the war; but we may venture to say that it was prosecuted to a successful issue with a skill and boldness which reflected the greatest credit on all concerned. Nothing, indeed, but the resolution of the general could have saved the army from annihilation. There was, in fact, no alternative but complete victory, or entire destruction. Indeed, when Sir Archibald Campbell was still three marches from Ava, his whole force did not exceed 1,400 fighting men. Luckily, the Burmese were cowed by their successive defeats, and at the critical moment agreed to our terms. On the conclusion of peace, Pollock was obliged by ill-health to take his first and only furlough to England. During his stay at home he was promoted to the rank of colonel by brevet. On his return to duty he was, in quick succession, appointed commander of a battalion at Cawnpore, brigadier-general in command of the Dinapore division, and subsequently to the command of the Agra district. In 1838 he attained the rank of major-general.

We now come to the historically important part of Sir George Pollock's career. It has, it is true, been previously ably dealt with by Sir John Kaye, in his 'History of the Afghan War'; but in that work Pollock's operations were necessarily, to a certain extent, entombed in the history of the whole series of operations which commenced with the capture of Ghuznee. Mr. Low has, therefore, done no useless or unacceptable work in giving us in a separate form that portion of the drama which concerned Pollock. There is not much that is new in what he says, but all his statements may be regarded as trustworthy, for he has not only had access to Sir George Pollock's journals and correspondence, but Sir George himself read his account and pronounced it to be accurate. It is hardly necessary to repeat the familiar tale of Sir George's difficulties when he arrived at Peshawar to take command of the force there hastily being collected. A few days before Pollock's arrival Brigadier Wilde, with two native regiments and four wretched Sikh guns, endeavoured to force his way through the Khyber, in order to support Col. Mosely, who, with two other sepoy regiments, was holding the fort of Ali Musjid, five miles inside the pass. The sepoys, daunted by the opposition offered, and entertaining a superstitious dread of the Khyber, behaved badly, and fell back, with the loss of one piece of artillery. A few days later Col. Mosely, being without provisions, cut his way back to Wilde with great difficulty and loss. When Pollock came he found the moral of the force as bad as possible. Even British officers openly asserted at the mess table that to attempt to force the Khyber would be madness; and one captain

declared, in the presence of the colonel and major of the regiment, that if a second advance were ordered, he would do his best to prevent a single sepoy of his company from again entering the pass. With such an example, with, moreover, the daily sight of maimed and mutilated fugitives from Cabul coming in, it is not surprising that the sepoys lost heart and filled the hospitals. Besides, the Sikh contingent was rather a menace than a support, and animated by mingled feelings of contempt and dislike for the British. Desertions took place daily from our sepoy corps, and those who remained were from sheer terror ripe for passive mutiny: indeed, they declared they would not advance. There was also a difficulty as to transport, and a deficiency in small-arm ammunition to the extent of many thousand rounds. In this emergency Pollock displayed admirable temper, tact, and firmness. The first thing he did was to visit the hospitals, which contained at one time 1,800 men out of four regiments only. He had suspected that moral as much as physical influences were responsible for this amount of sickness, and conversations with the doctors confirmed him in his opinion. By kind and encouraging words he laboured to put the patients in good heart, and at the same time, the weather being very inclement, ordered warm socks and shoes to be issued. He also had frequent interviews with the officers, and brought them back to a proper state of feeling. An improvement soon began to take place; but the General felt that till more troops, especially British troops, arrived, it would be madness to advance. A strong brigade joined shortly after he reached Peshawur; but, notwithstanding Sale's earnest entreaties for succour, he would not stir until the 3rd Dragoons and a troop of Horse Artillery raised the number of white faces to what he deemed necessary.

It is time to turn to the action of Government. On the 30th of January, 1842, Lord Auckland received intelligence of the annihilation of General Elphinstone's army, and on the following day issued a vigorous proclamation on the subject. On the same day he sent instructions to Pollock, stating in effect that he was to cover the retreat of any of the Cabul fugitives; if possible, to relieve Jellalabad, and to assert "our military superiority in the open country in the Jellalabad neighbourhood." He was then, if he found it dangerous to hold that fortress, to fall back again on Peshawur. A fortnight later the Governor-General, convinced that Elphinstone's troops were beyond succour, ordered Pollock, unless a decidedly favourable turn to events should take place, to confine himself to bringing off the garrison of Jellalabad. Pollock, who seems to have been as good a politician as he was a soldier, remonstrated, and pointed out that the operation of retracing his steps from Jellalabad would be hazardous, unless he first dealt the enemy a signal blow. On the 29th of March Col. Michael White, with a troop of Horse Artillery, the 3rd Light Dragoons, and the 1st Light Cavalry, arrived at Peshawur, and Pollock, who had proved how patiently he could wait, now showed how energetically he could act when the decisive moment had arrived. On the 31st of March the army marched to Jumrood, at the mouth of the pass, and on the 5th of April forced the formidable defile, with a total loss of only 135 of all ranks, killed,

wounded, and missing. The small price paid for this success is the more remarkable, as the enemy were 10,000 strong, occupied an almost impregnable position, and had, moreover, carefully fortified the mouth of the pass. Pollock's arrangements are considered by great authorities excellent, and in principle they were similar to those recommended by Marshal Bugeaud in his directions for mountain warfare. For our own part, while fully appreciating Pollock's tactical skill, we are inclined to question the wisdom of breaking up corps in the manner practised, not only on this, but on every other occasion during the war. We shall, perhaps, be told that the plan succeeded. To this we may reply that it succeeded in spite, and not on account, of what we think will be admitted by all is a faulty disposition.

Pollock had now turned the tide; and the previously disheartened sepoys only asked to be led forward. On the 16th of April, having met with scarcely any opposition after the first day, Pollock reached Jellalabad. Before that place, for want of carriage, he was detained for several weary months. Meanwhile, Lord Ellenborough had succeeded Lord Auckland as Governor-General. At first Lord Ellenborough adopted a spirited tone with regard to Afghan affairs, and on the 15th of March wrote to the Commander-in-Chief a letter, in which the rescue of the prisoners and an advance on Cabul were prominent topics. Thirteen days later Lord Ellenborough, depressed by the surrender of Ghuznee and England's defeat near Quettah, issued orders for the withdrawal of Nott's and Pollock's forces from Afghanistan, and made no mention of the captives. The impression of the disasters alluded to having somewhat faded, the Governor-General, in a letter to Pollock, dated the 28th of April, hinted that, though he was still to retire, yet that, if he had in the mean time advanced on Cabul, Government would view the incident with satisfaction. Six days later Lord Ellenborough's secretary wrote to Pollock, that the Governor-General trusted that, unless sanitary considerations should cause delay, the army should be at once withdrawn. Not a word about re-establishing British *prestige*, or recovering British captives. On the 29th of April, the Commander-in-Chief peremptorily ordered Pollock to evacuate Afghanistan, and informed him, that the only circumstances which could authorize even delay were the facts, that the captives were actually on their way to the British camp, that a flying column had been sent to rescue them, or that the enemy had moved from Cabul to attack Pollock. Nott was also directed to retreat. On the receipt of this positive order, Pollock resolved not only to disobey it himself, but also to request Nott to follow his example. He knew that in doing so, he risked his commission, but he likewise knew that if he fell back, the fate of his army would probably be sealed and the *prestige* of England diminished. His letter explaining his intention to the Commander-in-Chief is a masterpiece of political and military insight, and of temperate reasoning. It, moreover, skilfully leaves a door open for the retreat of Lord Ellenborough from the disgraceful position which he had assumed. Referring to some expressions in the previous letters, Pollock trusted that he was "not wrong in considering this letter as leaving to me discretionary

powers." He pointed out that if he were to retire, "it would be supposed that a panic had seized us." Peshawur, he said, was less healthy than the country within a march or two of Jellalabad, and from the latter place, he could dictate better terms. He also referred to the captives, and finally stated that as he could not collect sufficient transport for the retreat within 18 or 20 days, and an answer could come by express in 22 days, he should remain where he was, prepared to move either to the front or rear, as might be directed. The existence of this despatch was for some time kept a secret, and the subsequent explanation of its concealment was most unsatisfactory. In due time Pollock received a reply, in which he was told that he was mistaken in supposing he had discretionary powers conferred on him, but he was not expressly ordered to conform to previous instructions. Pollock again wrote, pointing out the difficulties, for want of transport, in the way of moving stores, and of obtaining water on the march. He also declared that Jellalabad was more healthy than Peshawur, and requested permission to defer his retreat till October or November. On the 1st of June, Lord Ellenborough wrote, saying, that as the army was unable to move, it might remain in its present position till October, and that it would be desirable, such being the case, to strike an effectual blow at the Afghans by moving a part of the army suddenly "against some portion of the enemy's force incautiously exposed." Pollock was, however, to withdraw his force "at the earliest period, consistently with its health and efficiency, into positions wherein you may have easy and certain communications with India." At length, however, the Governor-General, influenced by the pressure of public opinion, yielded a little, but yielded in such a manner that if vigorous measures succeeded he might reap the credit, while, if they failed, he might shift the responsibility on to the shoulders of Nott and Pollock. On the 4th of July he accordingly wrote to Nott, leaving it to his option to retire, should he think fit, *via* Ghuznee and Cabul. He added that he would send a copy of his letter to Pollock, "and he will be instructed by a forward movement to facilitate your advance, but he will probably not deem it necessary to move any troops actually to Cabul." In the letter to Pollock the latter was to issue such orders as he might think fit to Nott as soon as that general should have passed Ghuznee. More disingenuous or more discreditable official documents than those which conveyed the instructions of government to the two generals were probably never penned, and it cannot fail to be universally admitted that if British *prestige* in Afghanistan was saved, it was saved in spite of, and not through, the instrumentality of the magniloquent, but weak and shifty Earl of Ellenborough.

We must now bring our notice to a close, though we would fain have followed Pollock in his brilliant and instructive march on Cabul. As to the rest of his career, it was uneventful, and, except to personal friends, devoid of interest. Before laying down the pen, however, we wish to express our opinion, that although Pollock was neither a Napoleon nor a Wellington, he was nevertheless a good and skilful soldier, who rendered



services to his country, which, to the discredit of that country, received tardy and imperfect recognition.

#### Colymbia. (Trübner & Co.)

'COLYMBIA' is a clever satire, clothed in a similar dress to that which many Utopian romances have worn, but not itself Utopian. The following passage gives a good idea of its style:—

"Our own philosophers go quite as far as yours. From noticing the monthly phases of some of our normal and morbid actions, they pretend to deduce the origin of man from a littoral ascidian mollusc, that must have been powerfully affected by spring-tides to account for these phenomena of monthly periodicity in its descendants."—"But," he replied, rather testily—as he evidently did not like to be interrupted, or perhaps he was unwilling to admit that the speculations of our philosophers were worthy to be ranked with those of his countrymen,—“as spring-tides happen fortnightly, I don't see what they could have to do with phases of a monthly character.”—"But you are aware," I rejoined, "that fortnightly periodicity has a tendency to become monthly; thus, our *Fortnightly Review* now only appears once a month."

The theology ('Transcendental Geography') of 'Colymbia' takes away our breath, but its politics are even more peculiar:—

"The chief of the state in those days had a great craze for economy, and he thought he could make a bold stroke for saving money by doing away with the human king, who cost a good deal, and substituting a dynasty of turtles, which would be cheap. He made his proposal to parliament, and supported it for days by the most cogent arguments. He said the position of a king who had nothing to do was dangerous and demoralizing to both country and king. He might rebel against his lot and enter into a conspiracy against the constitution and even succeed in upsetting it; or, if he did not do so, he would certainly tend to degenerate into a mere idle, luxurious wretch. They had no right to expose the constitution to such danger, or the king to this demoralization. Since they had done away with the king's signature to state documents, the sovereign had now nothing earthly to do except to show himself on occasions of public ceremonials. In other countries the sovereign, however destitute of real power, had always to prove himself to be a person of intelligence by receiving and talking to illustrious persons who might visit the country, or ambassadors who might be accredited to him. But as there was no possibility of such services being demanded from him here, no intelligence whatever was required by him; consequently a turtle would be able to discharge the duties of the office with equal or greater efficiency than the human king. He adduced a hundred other reasons for doing away with the human sovereign, for he was a most fluent orator, but the feeling was so strong against the proposed change, that he saw there was no chance of carrying it by the votes of the members of parliament; so when the progress of the debate convinced him that he must certainly be defeated, he suddenly rose in his place, unfolded a paper, called a royal warrant, which had been entirely concocted by himself, without even the king's knowledge, and read to the astonished assembly a formal abrogation by the king of the dynasty of human kings and the substitution of a dynasty of turtles. Parliament was completely checkmated, but they did not resent this self-evident absurdity out of loyalty to the king who had just been superseded; and thus it was that the king of Colymbia formally deposed himself, though it was well known to all that he wished to do nothing of the sort, and had no cognizance of the matter until it was irrevocably accomplished. The most curious part of the business is that the king accepted meekly his own deposition, and retired into private life without an effort to

retain his throne; for if it was a breach of loyalty in members to find fault with anything nominally done by the king, though he had actually nothing to do with it, so it was unconstitutional in the king to object to anything his ministers or parliament might do, however disagreeable to his feelings, however contrary to his inclinations it might be. Thus it was that parliament submitted to the dethronement of a king they wished to retain, and the king submitted to be dethroned, though he did not like it."

Outside the Colymbian parliament political activity is as great as it is within:—

"Like-minded people formed themselves into societies for the purpose of putting down things they themselves had no inclination for, and from which others seemed to derive enjoyment. Thus there was a society of unenterprising people who wished to suppress shark-hunts. They said that hunting sharks ruined people by imparting to their natures a ferocity not unlike that of the fish they pursued; that it was a dangerous pastime, in which the hunters ran the risk of losing their lives, or at least their limbs; that it was wrong to destroy the shark on account of its usefulness in keeping down the excessive swarms of other fish, and in eating up the offal that fell into the sea; that all the efforts of the hunters could never produce any appreciable diminution of the number of sharks which swarmed round the reef; that, finally, it was contrary to the principles of transcendental geography to slay sharks, as the books made no mention of sharks having been slain by the inhabitants of the unknown country. I need scarcely add, that the denunciations of this society had not the smallest appreciable effect in deterring persons from engaging in shark-hunts, which were, indeed, the most popular of all the pastimes of Colymbia."

The Colymbians live under water; weight themselves in such a manner as to float just off the bottom of the sea; sleep on a ceiling of soft sponges at the top of their rooms by inflating their air-belts; get drunk on exhilarating gas; and go shark-hunting with packs of pilot-fish. The book is amusing as well as clever.

#### BILLIARDS.

*Billiards.* By Joseph Bennett, Ex-Champion. Edited by Cavendish. With Illustrations. (De la Rue & Co.)

We can heartily congratulate the gentleman who writes under the *nom de plume* of Cavendish, upon a fresh success. 'Billiards,' by Bennett, edited by Cavendish, is far the best work of its kind that has as yet appeared,—although this is, indeed, but scant and inadequate praise. Mr. Bennett is, as our readers may or may not know, the best all-round player in England. He has been beaten more than once; but, with "the spot-stroke" barred, he could, we believe, hold his own against anyone. Readier at the cue than with the pen, this accomplished player has wisely taken Cavendish into his counsel, and the result is a volume which does great credit to each,—a treatise eminently sound and practical, and yet eminently readable; and which also does no small credit to its publishers, being a very pretty and tasteful *volume de luxe*.

The method of instruction is—as it ought to be—synthetic. Commencing with attitude, "bridge," delivery and freedom, we pass on to full ball, three-quarter ball, half ball, and quarter ball, and so to ordinary losing hazards, which combined with the cannon are the secret of the all-round game. Anything more thorough than the lessons given it is difficult to desire. The book consists of a series of lessons; each

of which is illustrated by a diagram ( $\frac{1}{2}$  inch to 1 foot), on which the position for the balls is exactly marked; and the letter-press contains short precise, clear rules for making the particular stroke. We will not follow the ex-champion through the some 200 pages in which he further expounds "side," "screw," "drag," "follow," "break" and "safety." It is sufficient to observe that his advice is peculiarly sage and pithy. "The fault of most amateur billiard players," he drily observes, "is that they use side when it is not required,"—and so it is. We are also reminded that there is no occasion whatever to play a "screw" stroke harder than any other. And when we come to treat of safety, both the diagrams and the remarks which accompany them are beyond praise, and cannot be too carefully studied by any player, whose weakness is that he "likes to score, and to make gallery strokes, never considering that, by his efforts to achieve almost impossible hazards or cannons, he opens the game for his adversary, and in the long run loses more than he gains."

Some ten years ago there was at one of the Universities a veteran professional, who, although not by any means a brilliant player himself, was yet a wonderfully successful "coach." "Charlie" G.—'s method of tuition, was to place the balls in position for a stroke, and to then mark with chalk the exact position they ought to occupy in the "leave." At this one stroke, and at no other, the pupil had to hammer away until he had made it a certainty, nor was he allowed to so much as even attempt a cannon until he could secure a run of four middle pocket losers. The result was that the pupil soon came to regard the strokes which he practised as more or less "certainties,"—and so to approximate to the ideal player who never plays for a stroke of which he is not absolutely sure. There are, in short, certain strokes which are to a big and brilliant break, what Czerny's exercises are to a fugue of Bach's, or a tarantelle of Gottschalk's; and these, as Bennett sees, the pupil must practise over and over again, remembering how the terrible John Roberts is not ashamed to own that "he saw the spot-stroke gave so great an advantage to whoever could perform it with anything like certainty, that for six months he practised it incessantly, spending hundreds of hours over it." Diagram No. 187, with its accompanying lesson, is a specimen of the way in which Bennett sets to work with young aspirants who want to run away with the balls all at once. "The learner should practise off the side cushion into various parts of the baulk until he has acquired the art of putting on just enough side to bring the white back to A, B, C, or D (see diagram), at pleasure." These are the words of Cavendish, but they recall irresistibly the grim monotonous comment of the old University sage,—“Now you just try that stroke over again.”

To Cook and his brother "Professors" we will leave such breaks as "417 (137 spots), 447 (138 spots), 512, 531, and 752 (220 spots, two all-round breaks intervening)." Old Kentfield's biggest break, however, 196, is, with slate beds, rubber cushions, and leathertipped cue, fully within the reach of any amateur, who, with a good eye and steady hand, will work his way carefully through "Bennett and Cavendish," doing exactly as he is advised, and supplementing private study by half-a-dozen

lessons of an hour from a good marker,—playing with a marker is no manner of use. Billiards, if played in an airy room, not too full of smoke, or too redolent of juniper, is a fine, pleasant, and very healthy game, and those who play it at all may as well play it well. A respectable mastery of it is about as easy as a respectable mastery of the piano; and in view of the day when every well-appointed house will have its own table, we may as well conclude what we have to say of 'Billiards,' by Bennett, by honestly declaring it to be "a book which no billiard-room should be without," and by adding, as our advice to the beginner, that he should mark upon his cue the words "*Nocturnâ versate manu, versate diurnâ*," and act up to them.

#### AUSTRALIA.

*Australia and New Zealand.* By Anthony Trollope. 2 vols. (Chapman & Hall.)

*The Colonial Office List for 1873.* By Arthur N. Birch and William Robinson. (Harrison.)

MR. TROLLOPE'S ponderous volumes are as dull as they are big; but while the general reader will find nothing to interest him, the statistician will be able to place them in his library with the confidence that their facts are accurate so far as they go. Only two questions of much importance are raised by Mr. Trollope's book,—that of Polynesian labour and that of transportation, to the former of which we may, perhaps, take some opportunity to return.

Transportation is now so much a thing of the past, that there is some danger that an agitation for its revival may arise on account of the arguments against it being forgotten, while its apparent cheapness alone is remembered. Transportation was certainly popular with the convict class, although it is doubtful whether, in the long run, even the criminals were not the worse for it. Still, there was a freshness and novelty about the idea of transportation, which threw a romantic charm about it in the mind of the sharp London pick-pocket, while the dull, ignorant, country criminal looked on it as an unknown something which was a change, and which, therefore, could not fail to be for the better. The horror was lost in the distance, the terrors of transportation vanished in the remoteness of space. The poor of England came to believe that their circumstances would be bettered by transportation. Such were the variations to which the system was liable, that the soldiers employed to keep down the convicts on the passage out, often had occasion to find, when they arrived, that their own position was far beneath that of the man they had been employed to guard. Two privates in the 4th foot deserted in order to be "transported to" Tasmania, where they were in garrison. The troops had so often friends or relatives among the convicts, that it was impossible to prevent much intercourse between the prisoners and their keepers: the result was the utter demoralization of the regiments stationed in the penal colonies.

The effects of transportation, and of the "assignment" of convicts as a kind of slaves to the colonists, were disastrous to the colonists themselves. In 1833 there were 135, and in 1834, 148 capital convictions before the supreme court of New South Wales. In 1836

it was said that the proportion of offenders to population was, in America, 1 in 3,500, in Great Britain, 1 in 700, in New South Wales, 1 in 22. It was not only in the matter of assignments that the system was vicious; corruption and hideous depravity pervaded every one of the colonial institutions: convict editors, convict lawyers, convict schoolmasters, and convict nurses were bad enough, but were evils of no moment by the side of the existence of a convict police. Combining every vice of the felon with every infamy of the informer, the convict policeman took his bribe unblushingly, connived with brazen impudence at the crimes of his brother villains, screened the guilty, bore false witness against the innocent, outraged women, and often robbed, while he made enormous gains out of the bribes given him for secrecy by convicts unlawfully at large. The superintendents of the convicts were commonly ticket-of-leave men themselves. Such were the effects of the system upon the women, that even those transported for bigamy, who were often of good birth and education, by the time they reached Sydney were as abandoned as the rest, and the officials stated that a woman "must become bad as a matter of course." Drunken and abandoned without exception, the women convicts lived a life of profligacy that is not to be recorded, and there are hundreds of cases upon record in which they were "assigned" to the tavern-keepers of the town!

The convict overseers would go shares with the convict servants in the gains of their night excursions after plunder. A night never passed without a burglary in Sydney, and the overseers themselves robbed right and left whenever they got the chance. Indeed, the chosen occupations of the whole of the members of the community were drinking, rioting, gaming, and plundering one another. The convict servants were slaves, liable to be flogged up to a hundred lashes at their master's request, and given to horrible practices and nameless vice. All slaves have double tongues, and assigned convicts were never wanting in duplicity. In New South Wales, as in Brazil or the Carolinas, masters soon grew to disbelieve that men in whom they knew so many vices could possess the groundwork of a single virtue. On the one hand, there sprung up evasion and suspicion; on the other, contempt and violence. Experience of the depravity and ingratitude of the convicts caused a fierce hatred of them on the part of the free settlers, which was fully reciprocated by the ticket-of-leave men and expirees. On the part of the free, the feud took the shape of denial of political rights to the convict classes, while, on the side of the latter, there was no lack of attempts to expose the domestic follies and vices of the "Ancients."

The convicts who had committed fresh offences, being as badly off as possible, had no fear, and were utterly beyond the reach of discipline of any kind. Members of the "Ring" of re-transported convicts systematically repressed all reformation or amendment among the juniors, and the officers reported that there were no means of protecting men who brought odium on themselves on account of good conduct. They would often be threatened by the old hands in the very presence of the officers.

The first requirement of a punishment is that it should be equal; transportation, with the

assignment system, is the most hopelessly unequal that can be conceived. Under it the condition, and, consequently, the punishment of the convict, was a lottery; and, it being a lottery, the convict, who, like a gambler, always looks on the bright side of things, was not deterred from committing those crimes which, had he known beforehand what his punishment would be, he might otherwise have refrained from perpetrating.

Mr. Trollope's views on transportation are sound enough, but there is some fear of a reaction against those opinions, which we share with him. We have only space to add that the 'Colonial Office List' is as good as usual.

#### DOCTORS.

*Doctors and Patients; or, Anecdotes of the Medical World and Curiosities of Medicine.* By John Timbs. 2 vols. (Bentley & Son.)

"MAYN'T he be both?" Canning retorted on Sir Henry Hallford, when the scholarly physician quoted the old and foolish adage, "Every man is a fool or a physician by forty." That all men are doctors or patients before they are forty years old would be a statement less open to objection; for whilst our physicians are many, the singularly fortunate men who enter middle life without needing a doctor's counsel are few. And it is by this fact that Mr. Timbs must justify the title of his present pair of closely-printed volumes, which, containing much that relates to doctors and a good deal that has reference to patients, comprise a large amount of scrappy, anecdotal writing, which has either no connexion, or only the slenderest association with the subjects indicated by an attractive name. This critical objection is especially applicable to the second volume, the peruser of which comes upon disconnected notes on Poisoning, Sleep, Dreams, Drunkenness, Suicide, and Old Cookery, and only once in a while drops on a piece of information which pertains strictly to the matters suggested by the title of the work. Doubtless there are ladies who will thank Mr. Timbs for reminding them, in a remark on "Keeping Preserves," that "To preserve jam from mould, Miss Becker advises persons when making preserves, as jam, jelly, &c., to exclude the air before the preserve has cooled, i.e., to tie them over while they are warm." And their interest in Miss Becker's admonition will not be diminished by Mr. Timbs's profound and original observation, "The usual practice is to tie over the preserves when they are quite cold." But, although the calomel of their infantile experience may have been usually administered in red-currant jam, and preserved fruit may still be employed as a medicinal vehicle in primitive nurseries, even the grateful ladies will wonder how Mr. Timbs came to give this useful advice, and much other counsel of a similar kind, in a work that does not profess to be a handy-book for the kitchen.

A veteran, toiling with his pen under the disappointments and discomforts of old age, has claims to our forbearance; and we have the less inclination to shut our eyes to Mr. Timbs's title to considerate treatment, because readers are familiar with the qualities of his productions and the characteristics of his literary method. Like other books with which he has troubled the public, 'Doctors and



Patients' consists almost entirely of extracts from the volumes and papers of other writers, scraps of essays and memoirs which the compiler has collected without labour, and reproduced without attempting to add to their value by original comment or judicious classification. Perhaps it is to his credit that he makes no attempt to conceal the nature of his industry, and he indulges in no dishonest show of pens and inkstand on a board that is more appropriately furnished with a paste-pot and pair of scissors. Moreover he may be commended for the care with which he mentions the magazines and journals from which he has taken his entertaining pieces. To the *Athenæum* his acknowledgments are abundantly civil as well as conscientious. Of one of our old articles, from which he "lifts" four of his closely printed pages, he is good enough to say that it is "a graphic paper," and of another, which affords him a page and a half, he is at pains to report that it is "interesting." Nor, with a single exception, can the writers of the ten or twelve familiar books which he has laid under tribute complain of his want of frankness. But there is one gentleman who, in this respect, scarcely receives his due. And it is consistent with human nature, or, at least, with compiling human nature, that this gentleman is the writer to whom Mr. Timbs's obligations are most numerous and heavy. Not that the author, whose social story of the medical profession has furnished Mr. Timbs with the best of his extracts, is passed over without a word of thanks. But it is significant that the authority who has been used so often should be mentioned so seldom. Since he thought it right to announce his notes on Arbuthnot as "abridged partly" from a well known work, it is remarkable that the compiler did not make at least as full a confession respecting other notes on other medical celebrities, that were taken altogether from the same source. Of course Mr. Timbs may urge in his justification that he had a right to reproduce facts which had for generations been public literary property. But this defence is not applicable to the language of the writer whom he has used so freely. Still less does it cover the compiler's verbatim reproduction without acknowledgment of passages of original observation on things pertaining to medical affairs. But if Mr. Timbs is in places less than just to his benefactor, he is elsewhere more than generous to him, even to the length of crediting him with feeble and foolish sentences that cannot be found in the 'Book about Doctors.'

Enough has been said of Mr. Timbs's collection to show that it contains many disconnected passages of entertaining and suggestive writing. Together with many well known anecdotes of Caroline and Georgian doctors, of which we are always pleased to be reminded, and several hundreds of miscellaneous entries, that perusers will do well to forget as soon as they have read them, it offers not a few extracts from articles that should be remembered. Here, for instance, is a reference to a grievance from which our maid-servants might relieve themselves without going out "on strike,"—

"Housemaid's Knee.—Mr. Richard Davy, in a communication to the *Medical Journal*, remarks, that during the past year, twenty-one cases of this affection have been registered as in-patients at the Westminster Hospital (one man and twenty girls), demonstrating that some mechanical improvements

are needed in the common scrubber's necessities. He maintains that it is an unnecessary and quite a cruel custom that servants should subject their knees to the cold pavement or damp floor, and their *bursæ* to continued pressure, to insure a clean door-step, a bright hearth, or a polished floor. Yankee servants, who have too much pride to buckle down and clean their halls, use the American squeegee-brush, or a long-handled mop; the women in Holland clean their steps with an appliance combining the brush and wiper; the Parisian garçon waxes his floor with a foot-brush, and so on. Let, therefore, our poor English girls be supplied with brushes and wipers that can be used in an erect posture. Then our housemaids will be eased of a frequent and painful, if not a dangerous affection; our hospitals will be provided with more empty beds; and employers will be spared the inconveniences of sending their broken-kneed drudges into the wards of the nearest charitable institution."

When he puts aside his paste-brush and takes pen in hand, Mr. Timbs is less fortunate than when he discharges his proper vocation. For instance, his article on 'Healing by the Touch,' is a very lame performance for a Fellow of the Society of Antiquaries. "In a Prayer Book of the Church of England," he tells us, "printed in the reign of Queen Anne, we find a service, entitled 'At the Healing.'" Mr. Timbs will be surprised to hear that the old 'Office for the Healing' retained its place in at least four Oxford editions of the Common Prayer-Book, published after Queen Anne's death; though the rude German who succeeded that queen on the British throne bluntly refused to lay his hands on scrofulous persons, in accordance with the rubric of the service. The value of George the First's prayer-books, containing the obsolete service, still causes the manufacturers of "choice and rare books" to fabricate spurious specimens of the four editions by inserting leaves, on which the suppressed form is printed, into the body of genuine copies of the Common Prayer, published without the Office in George the First's time.

#### NOVELS OF THE WEEK.

*Revealed at Last.* By A. Eubule-Evans. 2 vols. (Bentley & Son.)

*Wild Weather.* By Lady Wood. 2 vols. (Chapman & Hall.)

*Golden Memories.* By Effie Leigh. 2 vols. (S. Tinsley.)

Of all the sensation novels we have read, 'Revealed at Last' is the most ridiculous. A needy earl marries the daughter of a self-made man, who ties up his money in such a way that it goes to a son of the earl and of his daughter, should a son be born, but not to a daughter. A daughter is the only child of the marriage, but is brought up as a boy, Lord Grange. When she is seventeen, her tutor guesses the secret, and falls in love with her. "I know what you mean," she exclaimed; 'but is it true?'—"You ought to know better than I," answered Hamilton. . . . 'Yes, it is true! I see it all. I am not what I seem.'—"I knew it," said Hamilton quietly.—"Yes," continued the girl, 'all is now explained.'" The tutor is shut up in a madhouse by the earl; escapes; is told by the earl that he is his son, and brother to his love. "I am, then, a bastard."—"Alas! yes!"—"But with an earl as father. Ha! ha! I am nobly born." This also is a lie, and the hero and heroine marry, of course, and the wicked old man dies. We

wonder how such rubbish can find a single reader who is not, as we are, compelled to read it.

'Wild Weather' can only be named as a very dull novel written in very "doubtful" English. These two novels remind us of our own observations of last week on the subject of titles for tales. Both of them have good titles: titles made to sell; titles far better than the books themselves. Last week, however, we were called on to review a novel called 'Masks,' which might just as well have been styled 'Faces'; a week earlier we had 'Little Kate Kirby,' named after a character, not the heroine, and who died in the middle of the book; and a week earlier again we had 'Bright Morning,' which might just as well have been christened 'Dull Evening.' We recommend 'Wild Weather' for imitation as a title rather than as a book.

'Golden Memories' is a very fair story of an autobiographical kind, with a good deal of music in it.

*Walks in Florence.* By Susan and Joanna Horner. Illustrated. 2 vols. (Strahan & Co.)

THE compilers of this book have put in practice a plan originated by Mr. J. C. Hare; and the work will be acceptable to many, who, while walking in Florence, have felt the want of well informed companions, who, although not overburdened with learning, do not chatter as the professed guides chatter. It has often been said that the pleasantest and most instructive companion for a young traveller is one who possesses good taste and the capacity for enjoying what he sees, and who at the same time does not know a great deal more than his protégé. The Misses Horner have supplemented the limited knowledge of art they possess by extracts and abstracts, all honestly accompanied by references to the originals, from the works of critics and archaeologists. If the Misses Horner aspired to be instructors as well as guides and companions to their readers, it might have been well had they paid stricter attention to the dicta of the former. It is not that these ladies fail when innate taste is sufficient; but there are matters not to be overlooked while taking "walks in Florence" which they might have treated not less agreeably if they had known more about the principles of criticism. We are obliged to say this because the book is full of criticisms, and these are so often laudatory, that one has now and then need to bear in mind that there are questionable points even in Florentine art, and that Florence is not without defects.

The book begins with a capital sketch of the city, and its history, which gives us a tolerably good general notion of the whole subject. The particulars are explained with much care and not a little elegance of expression. Indeed, the nicely trimmed sentences are so smooth, that slips, which would in general be trifles, have an importance out of proportion to their real gravity. For instance, on page 5, we find a slight confusion of ideas respecting the church of Sta. Reparata and that saint herself, which has an odd effect on the reader, who is told that "she" was "demolished" to make room for the beautiful edifice of Sta. Maria. That "freshness" of experience, which is so welcome in books of this sort, abounds here, and the varied aspects of Florentine buildings

are put before the reader in a manner which shows at once the liveliness of the Misses Horner's powers of observation and the care they have devoted to the preparation of their book. Nothing escapes their notice. While commending the towers of Florence to the attention of pedestrians, they do not fail to observe that the form of the battlements which surmounted the parapets of these structures "indicated the party to which the owner adhered, being swallow-tailed if Ghibelline, square if Guelph." This is likely enough, the square, or rather straight-topped *merlons* being Gothic, the swallow-tailed, Oriental, and therefore more Italian, or at least opposed to the former.

As the book is a sort of an itinerary, the only way for a critic, who does not feel called on to write a history of Florence, or an essay on the successive phases of Florentine art, or to make original researches to supplement the compilations and observations of the authoresses, is to follow them in their peregrinations, and see if he can profit by what they have gathered. We are led from place to place, first visiting the Baptistery, and examining the gates which Lorenzo Ghiberti wrought in bronze so finely. But the writers are mistaken in saying that for the production of these gates Donatello was one of the competitors: he was but seventeen years old in 1401.

The tastes of ladies incline so gracefully towards all that is sweet and gentle, all that is delicate and fine, especially if it be also highly finished, that it may be unreasonable to object that the Misses Horner evidently affect the art of Ghiberti more warmly than that of Donatello. They praise in the nicest terms the beauty and freshness of the panels in the 'Gates of Paradise'; but the task of pointing out the defects in style of these works is left to Sir C. Eastlake, from whose 'Contributions to the Literature of the Fine Arts' we find a quotation; and the task of describing the disastrous effect of these faults on sculpture, which, by the way, although our authors do not seem aware of it, were not due to Ghiberti,—is not undertaken at all. We hardly know what to say to such a passage as this:—

"In his designs for these gates, Ghiberti did not disdain to follow in the steps of Andrea Pisano, whose work was seventy years anterior to his own; but the progress which had been made in Art during this interval can be best measured by comparing these two series of compositions,"—

i. e. those on the southern and eastern gates of the Baptistery, the works of Andrea and Lorenzo respectively. The notion of Ghiberti not "disdaining" to "follow" Andrea Pisano, is an unfortunate one, to say the least of it. It appears that the Pisano to whom Ghiberti might be said to look, not for "designs," but in matters of style and execution, was Giovanni, and not his pupil Andrea. The probable influence should have been pointed out of that special beauty which Nino Pisano, himself a pupil of Andrea,—see his monument of Archbishop Saltarelli, at Pisa, and his Madonna della Rosa,—developed in the treatment of drapery, and which is so distinct in the works of Ghiberti at the Baptistery. The apparent indifference of the authors to the masculine art of Donatello, or rather their preference for that which is more elegant, is shown in the account of Or San Michele and its statues, the works of Ghiberti and Donatello respectively.

The writers have been so careful in their researches that, while speaking of the fine Botticelli, now in the Palazzo Torrigiani, representing the flight of the cruel lady's spirit, not "nymph," in the forest, and pursued by the revengeful knight, they do not omit the legend of Onesti, which is given in the 'Decameron.' The Duomo and its tombs, the Misericordia and the Bigallo, Palazzo Vecchio, the Uffizi, the Bargello, and other places, are successively visited, and the account of the Uffizi forms a readable guide to the more noteworthy of its pictures and other works of art. Now and then we get a glimpse of a quaint and long enduring custom. For instance, when the ladies are speaking of the Cloister of San Lorenzo, they make the remark:—"These cloisters afford an asylum for houseless cats, a curious old custom, which likewise prevailed in Egypt in the thirteenth (?) century"; also before and since that time, as we may add, in India, with respect to other animals besides cats. "All who cannot support their cats are at liberty to bring them to the Cloister of San Lorenzo, to be fed and kindly treated; and those in want of such an animal may have a choice in the number infesting these precincts."

Thus we go on, not unpleasantly; and the reader who does not wish to be taken out of his depth may well follow the ladies who have kindly undertaken to act as guides and companions; but we must take exception to a certain tone of criticism which is anything but catholic, and unworthy of writers who are at once sensible and well informed, and who yet go out of their way, not quite consistently, it must be added, to scold poor Rubens for the 'Horror of War,' in the Pitti. After praising the "restless (?) spirit" and gigantic power, "astounding breadth of light and shade," "dazzling brilliancy," and so forth, of this wonderful picture, the Misses Horner coolly turn round, and say, "There is nothing to interest or please in this picture, and its sole attraction is the example it presents of the qualities peculiar to Rubens." What would they have?

#### MINOR POETS.

*Modern Babylon, and other Poems.* By H. Cholmondeley Pennell. (Hotten.)

*The Red Flag, and other Poems.* By the Hon. Roden Noel. (Strahan & Co.)

*William with the Ring.* By J. R. Planché. (Tinsley Brothers.)

MR. PENNELL'S best poems are marked by a robustness that makes them always pleasant reading as long as he sticks to his own line. He is not so successful when he becomes sentimental, for here the want of refinement, which is a necessary characteristic of robustness, is brought more clearly into view. We see him, therefore, at his worst in such a poem as that from which his present volume takes its title, and which, in spite of some good lines, is a poor reproduction of the thought worked out in the opening stanzas of 'Maud,' or in the ghastly story, somewhat in the manner of Poe, called 'The Tower of Turvil.' On the other hand, in 'The Oxford and Cambridge Boat-Race' (that in which the Cambridge boat sank, when many lengths ahead), he has a subject after his own heart; and in 'Crescent; or, the Age of Poetry,' in spite of a rather unpromising beginning (he makes "isn't" rhyme to "present"), we have some of his best stanzas. Let our readers judge:—

'Tis blithe, 'tis blithe in the morning sun  
To shake out the belling sails;  
When the barque rides well on the gurgling swell  
To the lift of the freshening gales;  
But there's power in the keel with the whirling wheel,  
And the breeze that never fails:

'Tis blithe—'tis brave! against wind and wave  
To sweep with slanting wing,  
But 'tis fierce to drive through the driving storm  
While the whistling tempests sing;  
While the quivering axes flash like flame,  
And the iron engines ring.

It is always rather melancholy to us to see a man of culture and refinement such as Mr. Noel, who has much of the true poetical feeling, prevented by sheer want of the requisite mechanical power, so to speak, from giving utterance to that feeling, and losing himself in labyrinths of unintelligible sentences, diversified here and there by a stumble over some most unmelodious line. We feel that he is brimful of thoughts, sometimes right, sometimes wrong, upon all the most stirring subjects in which the human mind can exercise itself; but they are all wasted for want of the power of articulate expression, so that even in what is in some ways the most satisfactory poem in the book, 'The Red Flag,'—a kind of parallel between "peaceful" London and barricaded Paris,—we get such a sentence as this:—

The wife's dim dying face is towards the flower,  
And toward her husband ceasing ne'er to cower  
Over his toll; each fairer sight to her,  
Whose was the wand of trust that may not err,  
Was heaven's window: yea, the "home" so dear,  
With these crushed lives, looked only ~~not~~ so clear  
Crystalline God Himself hath troubled so,  
For ends adorable she may not know.

Can our readers construe the words we have put in Italics? or can they find metre in this:—

Haunts of primrose and frail windflower rejoice?

If so, they may be inclined to differ from us, and think that poetry is Mr. Noel's forte.

In 'William with the Ring,' Mr. Planché has recast into a poem, in 'Marmion' metre, a story which, he tells us, formed originally the plot of an opera written by him for "Mr. Felix Mendelssohn-Bartholdy." We can imagine that a good opera might have been made from it, especially if Mr. Planché had superintended the costumes. Then we might have received some more distinct idea than we do from the following lines, of how gentlemen looked when they were—

Some armed in mail, and some in plate,  
Some clad in gorgeous robes of state,  
Well furred with gris and gro:—  
Some in court-pye or coat hardie,  
Or doublet of pourpointerie,  
And single-plumed chapeau,  
Or eyelas quaint of cendal fair,  
Or cloth of gold, or silver rare,  
Or flowing houpland lined with vair,  
And brodered belt and gipciere,  
And hose of colours twain.

Under the influence, too, of "Mr. Felix Mendelssohn-Bartholdy's" music, such lines as—

Of being Hegemen good and true  
An undeserving monarch to—

OR—

To where an old man strove in vain  
A fainting female to sustain—

would sound more poetical than when merely read. Notwithstanding, as Mr. Planché would perhaps say, it is a pretty story, and the verse is now and then a fair imitation of Scott.

#### OUR LIBRARY TABLE.

*Political Portraits*, reprinted from the *Daily News*, and published by Strahan & Co., is an excellent series of sketches. The following bit is worthy of Mr. Disraeli himself:—"Nothing could be more unwarrantable than to impute deliberate insincerity to Mr. Disraeli. Men of imagination have usually a great faculty of occasional belief." To say of Mr. Forster, too, that "he is the best stage Yorkshireman, whether in the parliamentary or any other theatre, of his day," shows a vast deal of shrewdness, and the whole level of the book is high.

To say that *Some Talk about Animals and their Masters* (Strahan & Co.) is pleasantly written, is only another way of saying that it is written by Sir Arthur Helps. Still we think that so slight a book as this is hardly worthy of the author of 'Friends in Council.' There used to be more substance in the conversations of Ellesmere and Milverton; but then Sir Arthur Helps used to publish less.

As a story, *James Frazer* is not remarkable; as



a sketch of the Highlands of Scotland thirty years ago, it has somewhat more claim to attention. It is published by Messrs. Chapman & Hall.

*The Election of Representatives* is the title of Mr. Thomas Hare's new edition of his work on Parliamentary and Municipal Elections, as it was that of the first edition; but the present is virtually a new book, brought up to the changes in the law with regard to the secrecy of the vote, and containing much new matter that is full of interest. We can warmly recommend Mr. Hare's treatise to our readers, whether they are or are not politicians. The publishers are Messrs. Longmans.

We have on our table *An Epitome and Analysis of Savigny's Treatise on Obligations in Roman Law*, by A. Brown (Stevens & Haynes).—*Iophon: an Introduction to the Art of Writing Greek Iambic Verse*, by the Writer of 'Noces' and 'Lucretius' (Rivingtons).—*The Student's Manual of Comparative Anatomy, and Guide to Dissection*, by G. H. Morrell, Part I. 'Mammalia' (Longmans).—*A Catechism of Roman History*, edited by E. M. Sewall (Longmans).—*Music in the Western Church*, by W. A. Leonard (Pitman).—*Le Cerce, and other Poems*, by J. Appleby (Provost).—*Laurel Leaves*, by Major W. H. Gardner (Houlston).—*Atalanta, and other Poems*, by J. Brent (Knight).—*Canonbury Holt*, by J. Worboise (Clarke).—*Imauddeen, and other Poems*, by E. A. W. (Nisbet).—*Terry O'Flinn's Examination of Conscience*, by the Author of 'The Vision of Old Andrew the Weaver' (Washbourne).—*The Guide to Heaven*, edited by the Rev. T. T. Carter, M.A. (Rivingtons).—*The Song of Songs, commonly called the Song of Solomon*, translated from the French of A. Réville (Williams & Norgate).—*The Christ of the Psalms*, by Christianus, 2 vols. (Bickers). Among New Editions we have *Decimi Junii Juvenalis Satiræ XIII.*, with Notes and Introduction by G. A. Simcox, M.A. (Rivingtons).—*A History of the Reign of George III. to the Battle of Waterloo*, by G. R. Gleig, M.A. (Longmans).—*Lessons of the French Revolution, 1789—1872*, by Lord Ormawhite (Bentley).—*Eliger Goff*, by W. Dawes (Simpkin).—*Very Far West Indeed*, by R. B. Johnson (Low). and *Poems*, by G. F. Armstrong (Longmans). Also the following Pamphlets: *The True Foundation of Science-Teaching*, by J. Payne (King).—*The Central Literary Magazine*, conducted by the Birmingham Central Literary Association, No. I.

## LIST OF NEW BOOKS.

## Theology.

- Arvisenck's *Memoriale Vitis Sacerdotialis*, 2nd edit. fcap. 3/6  
 Believer's *Triumph*, &c. 12mo. 1/1  
 Brown's (R. M.) *Helps for the Untrod Way*, fcap. 2/1  
 Church Defence, Report of a Conference on the Present Danger of the Church, 8vo. 2/6 swd.  
 Conway's (Rev. W.) *Term Lectures to the Boys of Westminster School*, 18mo. 5/1  
 Greg's (W. R.) *Enigmas of Life*, 3rd edit. cr. 8vo. 10/6 cl.  
 Hidden Life (The), from the Pensées Chrétienues of Rev. F. Neppen, 3rd edit. 18mo. 2/1  
 Murphy's (J. J.) *Scientific Bases of Faith*, 8vo. 14/1

## Law.

- Hamrick's (S. J.) *Marriage Laws of England*, 12mo. 7/6 cl.  
 Phillimore's (Sir R.) *Ecclesiastical Law*, 2 vols. 8vo. 63/1  
 Von Pflener's (E. E.) *English Factory Legislation*, cr. 8vo. 3/1 cl.

## Music.

- Sainton-Dolby's (Madame) *Tutor for English Singers, Ladies' Voices*, roy. 8vo. 12/6 cl.

## History.

- Birchall's (J.) *England under the Normans and Plantagenets*, new edit. cr. 8vo. 6/1  
 Carlyle's *Works*, people's edit. Vol. 24, 'Schiller's Life', 12mo. 2/

## Geography.

- Collins's *Crown Atlas of Classical Geography*, cr. 8vo. 2/6 cl.  
 Gillmore's (P.) *Adventures Afloat and Ashore*, 2 vols. cr. 8vo. 21/1  
 Macgregor's (J.) *A Thousand Miles in the "Rob Roy" Canoe*, 8th edit. 12mo. 2/6 bds.

## Philology.

- Hare's (J. C.) *Fragments of Two Lectures on English Philology*, 3/6  
 Kennion's (C.) *Etymology and Syntax of Murray's English Grammar*, new edit. with Supplement, fcap. 2/1  
 Roby's (H. J.) *Grammar of Latin Language*, pt. 1, 2nd edit. 10/6  
 Shakespeare, Quotations from, selected by E. Routledge, 1/1 bds.

## Science.

- Dickinson's (J. C.) *Suppressed Gout*, cr. 8vo. 2/1 cl. swd.  
 Drysdale's (C. R.) *Syphilis, its Nature, &c.*, 2nd edit. 8vo. 4/6  
 Frammarion's (C.) *The Atmosphere*, edited by J. Glaisher, 30/1  
 Gordon's (C. A.) *Lessons on Hygiene and Surgery from Franco-Frussian War*, roy. 8vo. 10/6 cl.  
 Nicholson's (H. A.) *Introductory Text-Book of Zoology*, new edit. 12mo. 2/6 cl.

- Skertchley's (S. B. J.) *Geology*, fcap. 1/1 swd.  
 Wilson's (J. M.) *Solid Geometry and Conic Sections*, 2nd edit. 3/6

## General Literature.

- Ainsworth's (W. H.) *Star Chamber*, 8vo. 6/1 cl.  
 Billiards Made Easy, by "Winning Hazard," fcap. 1/1 cl. swd.  
 Boy's Treasury (The), 12mo. 1/6 cl.  
 Brontë's Works, Library Edition, Vol. 5, 'Wuthering Heights,' 8vo. 7/6 cl.  
 Brooks's (N.) *Never Give Up*, roy. 16mo. 1/1 cl.  
 Bullock's (W. J.) *Coursing Guide*, cr. 8vo. 1/1 swd.  
 Butler's (Hon. Mrs. C.) *Elmore, a Novel*, cr. 8vo. 10/6 cl.  
 Crowdon's (Mrs. T. D.) *Little White*, 4th edit. fcap. 2/6 cl.  
 Elliot's (G.) *Middlemarch*, new edit. 4 vols. cr. 8vo. 21/1 cl.  
 Faith's Victory, &c., 12mo. 1/1 cl.  
 Fitzpatrick's (W. J.) *Irish Wits and Worthies*, post 8vo. 5/1 cl.  
 Girl's Treasury (The), 12mo. 1/6 cl.  
 Haswell's (C. H.) *Engineers' and Mechanics' Pocket Book*, 28th edit. fcap. 12/1 morocco tuck.  
 Hays's (M. C.) *Hidden Perils*, 3 vols. cr. 8vo. 31/6 cl.  
 Have You? and other Narratives, 12mo. 1/1 cl.  
 Leaves for the Little Ones, 12mo. 1/6 cl.  
 Little Robin's Story, 12mo. 1/6 cl.  
 Low's Handbook to the Charities of London, Revised to Jan. 1873, fcap. 1/6 cl.  
 Lucy's Life Story, by J. K., 16mo. 1/1 cl.  
 Marjory, by Milly Deane, 3rd edit. cr. 8vo. 4/6 cl.  
 Ormawhite's (Lord) *Lessons of the Revolution, 1789—1872*, 10/6  
 Page's (H. A.) *Golden Lives*, cr. 8vo. 5/1 cl.  
 Political Portraits, Characters of some of our Public Men, 6/1  
 Polly and Winnie, by F. F. G., new ed. royal 16mo. 1/6 cl.  
 Present for a Maiden, 12mo. 1/6 cl.  
 Present for a Youth, 12mo. 1/6 cl.  
 Shadowy Valley, &c., 12mo. 1/1 cl.  
 Southgate's (H.) *Gone Before*, fcap. 5/1 cl.  
 Stenhouse's (Mrs. T. B. H.) *A Lady's Life among the Mormons*, fcap. 1/1 swd.  
 Willmott's (R. A.) *Pleasures of Literature*, fcap. 1/1 bds.

## M. STANISLAS JULIEN.

M. STANISLAS JULIEN, whose death we mentioned last week, was by universal consent regarded as the leading Chinese scholar of the day, and as an accomplished Orientalist. Born in 1799, he manifested at an early age the most extraordinary talent for the study of languages, and it was to the mastery of Greek that he applied himself in the first instance. In 1821 the French Government named him to the Assistant-Lectureship of that language at the Collège de France, and he soon left far behind him M. Gail, the Professor whose supplant he was.

Two years later, acting upon the advice of M. Fulgence Fresnel, Abel Rémusat's best pupil, he took up the study of Chinese, and made such progress in it, that at the end of twelve months he was enabled to publish a Latin translation of the philosopher Meng-tseu. This work, brought out at the expense of the Paris Asiatic Society, is still considered a masterpiece of its kind.

The relations which Buddhism has introduced between China and India, led M. Stanislas Julien, at a comparatively recent period, to learn Sanscrit. An acquaintance with this language was almost indispensable for the accurate rendering into French of the travels of Hiouen-Tsang, the Buddhist pilgrim. These curious works, and two religious treatises ('Le Livre des Récompenses et des Peines,' 1835, in 8vo., 'Le Livre de la Voie et de la Vertu,' 1841, 8vo.), which M. Julien translated likewise, contain a large number of Sanscrit terms clothed in a Chinese dress, and a knowledge of which throws much light upon the details given respecting India by the missionaries who had left the Celestial Empire, for the purpose of perfecting themselves in the tenets of Sakya-muni's faith. Our philologist ascertained the law according to which these expressions were transferred from the Sanscrit to the Chinese language, and he published the result of his researches in an admirable volume, entitled 'Méthode pour déchiffrer et transcrire les Mots Sanscrits qui se trouvent dans les Livres Chinois,' 1861, 8vo. This octavo is a model of critical acumen and clearness: it places M. Stanislas Julien in the very first rank of scientific grammarians.

We have not time to enumerate here all the importations made by this gentleman from the treasures of Chinese lore. They include tales (Yu-kiao-li; ou, les Deux Cousins,' 1863, 2 vols. 8vo.; 'Les Deux Jeunes Filles Lettrées,' 1861, 2 vols. 12mo.), plays (Hoei-lan-ki; ou, l'Histoire du Cercle de Craie, London, 1832, 8vo.; 'Tchao-chi-kou-elu; ou, l'Orphelin de la Chine,' 1834, 8vo.), and technical treatises ('Résumé des Principaux Traités Chinois sur la Culture des Mûriers et l'Éducation des Vers à Soie,' 1837, 8vo.).

M. Stanislas Julien was Professor of Chinese at the Collège de France (1832), Librarian at the Bibliothèque Nationale (1839), and Commander of the Legion of Honour (1863). His discussions with M. Panthier, a brother Sinologist, are well known, and were often carried on with too much bitterness.

The accompanying letter may interest our readers: it refers to our *savant's* 'Méthode pour déchiffrer,' and has never been published:—

"No. 26, Rue des Fossés, St. Jacques.

"Monsieur,—J'avais oublié depuis longtemps la *Méthode de déchiffrement* et le Coluthus, que vous avait envoyés M. Durand, lorsque j'ai eu l'honneur de recevoir votre aimable lettre et le N° du Museum. J'ai lu avec intérêt et reconnaissance l'excellente analyse que vous avez faite de la *Méthode*, que je n'ai achevée qu'après quinze ans de recherches assidues. C'est peut-être celui de mes livres qui subsistera le plus longtemps, mais il ne pourra servir qu'à peu de personnes. En effet, Monsieur, il suppose la double connaissance du Chinois et du Sanscrit, et de plus il ne saurait avoir d'utilité pratique que pour les personnes qui voudront traduire des livres Chinois relatifs à l'Inde et au Bouddhisme, lesquels sont remplis de mots indiens défigurés par la transcription phonétique, qui comme vous avez pu le voir vous même varie avec chaque interprète. J'en conclus que cet ouvrage est peu susceptible d'être acheté et consulté quoiqu'il ait été accueilli avec une grande faveur par les juges les plus compétents. C'est pourquoi, oubliant les frais considérables qu'il m'a coûtés, je le distribue largement aux personnes qu'il peut intéresser.

"Je vous remercie, Monsieur, de ne pas oublier le Coluthus, mais comme il a paru il y a plus de 40 ans, je ne sais si une annonce, même du meilleur juge, pourrait contribuer à en faire vendre quelques exemplaires. Ce volume a eu son temps de succès, et pendant les 10 années qui ont suivi sa publication, il n'est pas un Helléniste Européen qui ne l'ait acheté. Ainsi, Monsieur, tout en vous remerciant de la nouvelle marque d'intérêt que vous m'offrez, je voudrais que vous ne prissiez pas la peine de rendre compte de cette publication trop ancienne pour attirer aujourd'hui l'attention des savants.

"Si vous venez à Paris, je me trouverai très honoré de votre visite.

"Je dois vous prier de faire une petite correction dans la notice latine relative à Coluthus et où on lit *ob* (au lieu de *ab*) *oblivione servavit*.

"Veuillez agréer, Monsieur, l'assurance de mes sentiments distingués.

STAS. JULIEN."

## THE PERKINS LIBRARY.

THE Perkins Library, which, it is understood, will be dispersed next June, was formed by Mr. Henry Perkins in the early part of the present century, when manuscripts were less valued for their artistic merits than they are in the present day, and were more easily attainable, therefore, by the few who had an eye for them. Perhaps the most interesting MS. in this collection is that of Lydgate's 'Siege of Troy,' which is supposed to have been written under the author's own direction, and is enriched with no less than seventy large paintings. This MS. is a remarkable monument of English secular art of the fourteenth century, and it is fortunately in a most perfect state of preservation. Another MS., of hardly inferior interest from an artistic point of view, is a life of Christ, in Latin verse, but executed in England, and probably of the end of the thirteenth century. This volume has no less than 150 pen-and-ink drawings, slightly heightened with colour, which are valuable for costume. There is also a *Lectionary* of the ninth or tenth century, in good preservation, and with illuminations and ornamentation, rich both in colour and detail; and an *Evangelarium* of the twelfth century, also ornamented and illuminated. Among works in a more gorgeous style is the 'Cent Hystoires de Troy de Christine de Pisan,' written for Philippe le Hardi, Duke of Burgundy, with 115 miniatures; a Pontificale Romanum, a fifteenth-century MS., once in

the Townley Collection, written for a Bishop of Tournay in 1471, and ornamented with no less than 129 miniature paintings; and a French Bible in MS., of which it is said there is but one similar MS. in existence. This is supposed to have been written under the eye of the translator, Guyard des Moulins, about 1295, and the 130 paintings which adorn it are of the best style of that period of French art. It was acquired by Mr. Perkins at the sale of Prince Golownin's library, in 1825. 'Les Epîtres et les Evangiles de tout l'An, traduites par Frère Jehan de Vigny, l'An de Grace 1336,' is another specimen of Early French art. 'Le Roman de la Rose et les Œuvres Diverses de Jean de Meun' contains seventy-four fine miniatures, although not quite equal to those in the French Bible. 'Le Doctrinal Morale' presents us with the date and place of its execution. It was executed at Bruges, in 1427. 'Le Pelerinage de la Vie Humaine, par Guillaume de Guileville,' written in French prose, "à la Requête de la Princesse Dame Jehanne de Laval, Reyne de Jherusalem et de Sicille et Duchesse de Bar, A.D. 1460," is enriched with nearly 100 miniatures. It is this book that is supposed (but most probably without any foundation) to have suggested to Bunyan the idea of the 'Pilgrim's Progress.'

But to turn from the MSS. to the printed books, for once we are able to begin with the true cornerstone of a library—the Mazarine Bible, on vellum. No copy on vellum has been sold since that of Sir Mark Sykes. But here there is not only a vellum but also a paper copy. Both are equally fine, that on paper being almost uncut, or, as the technical phrase is, "full of rough leaves." The last copy sold in this country on paper was Bishop Daly's, in 1856, which, though a poor copy as compared with this, fetched 600*l*. But we must hurry on to look at the Bible of 1462, the first one printed with a date, also upon vellum, and from the celebrated MacCarthy and La Vallière Collections. Some of our readers may call to mind Dr. Dibdin's account of the Vallisumbrosa Missal, printed at Venice, by Giunta, in 1503. Here it is, in all its glory of red and black sparkling on the white vellum, and as well as the splendid volume printed for the use of the Diocese of Augsburg, the woodcuts all elaborately heightened with gold and colours by the artist. Here, too, is the Roman Missal, printed on vellum by Stephen Planck, and, as it is conjectured from the coat of arms on the first page, struck off specially for the use of Pope Alexander the Sixth. Coverdale's Bible, too (of which it is believed that no copy absolutely perfect exists), is represented by a copy, remarkable for height and general state of preservation. Mathews's Bible, which is said to be even rarer than Coverdale's, and has an even greater interest as being the first Bible printed in England, is represented by a copy entirely perfect. The First Folio Shakespeare is a book we might expect to find in such a collection, although so large and clean a copy is not often met with. The presses of our early printers are represented: Caxton by a perfect copy of Higden's 'Polychronicon' and Gower's 'Confessio Amantis,' not quite perfect; Pynson by a copy of Barclay's 'Ship of Fools'; Wynken de Worde by an almost uncut copy of the 'Vite Patrum.'

#### THE TEMPLE AT JERUSALEM.

Feb. 27, 1873.

If there is any expression in my letter to you of the 8th inst. which could be construed as conveying the impression that my views on the topography of Jerusalem had the assent of the Ordnance surveyors, I hasten to retract it. I am only too well aware of the feelings of some of them, at least, on this subject, and it did not require that their chief should write such a letter as that which appeared in your columns last week, to let me know with what animus my views would be treated if Sir Henry James were appointed arbiter to decide on recondite subjects of biblical archaeology.

Nor did it require Sir Henry James's letter to tell me, or inform the public, that certain authors

differed from me on some points of Jerusalem topography, though he might have added that most of them differ on others from each other almost as much as from me; but, be that as it may, if Sir Henry's expression means to convey the idea that any of the authors he enumerates have refuted my views, I beg leave to demur. During the twenty-six years that have elapsed since my first work on the subject was published, no serious attempt has been made by any one to answer it; nor has any discovery been brought to light that invalidates my views to the slightest possible extent; on the contrary, there is one excavation which, if followed out, would, I believe, establish them beyond all shadow of doubt. There have, of course, been abundance of skits at my views, of a class, of which Sir Henry's letter is a fair specimen. I wrote to you on the 8th inst., quoting certain facts and figures regarding the Temple area and that only. Sir Henry does not once allude to them, but goes into a quantity of irrelevant matters and personal questions which have nothing whatever to do with the Temple, and, I presume, thinks he has thereby convinced the public that the Temple was four times larger than I make it. In the same manner, by misrepresenting me and my motives, and steadily ignoring the facts I have adduced, some authors have convinced themselves and others that it is impossible I could be right about anything connected with Jerusalem.

The facts of the case, as regards the Temple, I take to be these. After a thorough examination of the Bible, Josephus, the Talmud, and all the written authorities, combined with a most careful study of the local peculiarities of the place, I produced a plan of the Temple which, so far as I knew, or know, satisfied all the exigencies of the case,—certainly, to say the least of it, to a greater extent than any other yet proposed. Instead of wishing to diminish the glories of the Jewish Temple, I assigned to it a larger area than that of any known Temple in the Roman world. Neither Baalbec nor Palmyra, nor Ephesus or Athens, not even Imperial Rome itself, can show a temple covering an area of 360,000 square feet. Notwithstanding all this, certain enthusiastic authors, listening more to the prompting of their imagination than the guidance of the stern logic of facts, have thought fit to endow the little city of Jerusalem, with its forty or fifty thousand inhabitants, with a temple four or five times the extent of any other of its age; and this without adducing, so far as I know, a single authority for the extension, nor one valid reason for so doing. All that can be said in its favour is, that it costs nothing to do so, and pleases a certain section of the public.

The view taken of the extent of the Temple by the writer of the article in the last number of the *Edinburgh Review* was, that it covered a million and a half of square feet; but on being challenged to give his reasons, he collapsed at once, and withdrew from a hypothesis in favour of which he knew nothing could be advanced that would stand examination. As Sir Henry James has taken up the cudgels which he so hurriedly dropped, he, no doubt, feels that he has good reasons for supporting the cause his predecessor thus abandoned, and I consequently await their production with impatience. One only point, in conclusion, I would wish to request his attention to, if he thinks it worth while to answer this. It is, that the public do not care two straws for James Fergusson or "his wild theories," but they do care for facts regarding the Temple and holy places at Jerusalem, and if he has any to give, they will, I am sure, be received with gratitude. But before writing again, I hope he will re-peruse my letter of the 8th, and confine his remarks, as I did, to the Temple, and the Temple only. Once that is settled, we may go on to other matters; but it is indispensable that that should be first set at rest.

JAMES FERGUSSON.

#### NOTES FROM PARIS.

Feb. 20, 1873.

How to speak of France and talk about Paris and Parisian manners, without stumbling on poli-

tics, I hardly know. It is a hard task. 'Marion Delorme' is political; and the 'Erinnyes' (the author has been proposed as a candidate for the Academy) is political. *Æschylus* and *Shakspeare*, and the 'Proies de la Rue de Suresne' grow political in our atmosphere, exactly as a twig thrown into some stalactite cavern becomes "stalactitized."

There is, however, something auspicious and rather hopeful in the first breathings of this year 1873. France seems tired of useless recriminations, accusations, and violent cries against the Germans. She seems tired, too, of the Byzantine eternal circumnavigation around unsolved questions, and concealing *torpilles* in the political waters, to destroy an enemy, and throwing rhetorical flowers over serious disasters. Another excellent symptom is the deep disgust with which the Belot novels and the 'Femme de Claude' dramatic villanies begin to be looked upon. It seems as if we would enter into an era of resipiscence and sobriety. Good books have made their appearance, and they are read. The very best, the book of the season, is Leo Joubert's 'Sédan'—quite a *chef-d'œuvre* of insight, impartiality, good sense, and good taste: nothing verbose, declamatory, or offensive—not a word symptomatic of *chauvinisme* or quackery, or that braggadocio style, which so ill befits the victor, and still less the vanquished. The light of truth is in the man: earnestness, freedom, sincerity, honesty. Leo Joubert is not a moralist by profession: he is not a friend or a foe of Prince Bismarck, neither does he disparage Macmahon, or Vinoy, or De Failly, or the Empress Eugénie, or the Maréchal Palikao. Our manifold failings and follies he does not upbraid or extenuate. He sets events and men in so clear a light, that we can at pleasure either laugh at the infirmities, or admire the greatness, or lament the misfortunes of the actors, so strangely tossed about in the stupendous drama. How strange! how tremendous! how *inraïsonnable*! Yet we see, or rather feel, reading Leo Joubert, how necessary, fatal, unavoidable was the catastrophe. We step into the Tuileries, enter the boudoir of the then Empress, and listen to Trochu's and Palikao's very words; thence to the Camp de Châlons and De Failly's bivouac; then we sadly follow every *marche* and *contremarche* of our poor soldiers, walking in deep ravines and obstructed roads, with mud up to their knees, while contradictory orders, uncertain plans, ill-digested views and correspondence, often captured by the enemy, prepared the way for the crushing final disaster. In the central part of the scene sits the Emperor, an object of pity rather than of hatred or contempt,—a man whom I do not judge politically but historically,—very ill, torpid, abstracted, and powerless. Leo Joubert is no partisan: his book is strictly historical. He seems to have no particular leaning towards any faction, red or black, or blue or white. And the great charm of his book lies there. Our sympathy for men is not obstructed by the writer's prejudices or false colouring; he gives us a magnifying-glass, perfectly polished and transparent, through which men and landscapes, and beasts and fields and sutlers and generals, and emperors and empresses, and manœuvres and mitrailleuses, appear free from any mist, unsurrounded with any halo, transformed by no party-spirit of hatred or of love. Quite a stranger to the vulgarity and shame of low invective against fallen powers, or to the no less contemptible cant of fawning servility towards some rising sun, our historian handles with an extreme delicacy, yet with great firmness of touch, the portraits and characters he has to deal with. He spurns that complimentary and abigail theory, which would prohibit and condemn any critical judgment passed on a man or a woman because forsooth they are no more, because the whole respectable family is in mourning, and because the *convenances* and social niceties are against it. What a curious fallacy! You have no right whatever to intrude into the privacy of M. Such-a-one, who is a grocer, or a vender of herbs, or a good and respectable husbandman, or a vintner. He has not made himself public; he is not on the platform;



he is neither a Cæsar nor a Cicero, or a king, or a genius, or Juarez the President. But the man who, either by fate or by his own will, wielded a sceptre or a pencil, wore a crown, led battles, held in his hands the welfare or misery of thousands, conquered kingdoms, made treaties, held to his oaths or broke them,—that man, Napoleon the First or Gengis Khan (even Raphael, even Rembrandt), that man is quite above the ordinary barrier of privacy; he has overstepped the fence. He is, for better and worse, wedded to history. History seizes him. She may judge him with severity and injustice, or indulgence and partiality; nobody can complain. Let other historians come. The final judgment must be given.

Leo Joubert's treatment of Louis Napoleon's character and conduct will, I think, be accepted by posterity. To partisans of extreme *nuance* it will seem either too gentle or too severe. He has succeeded in conciliating the necessary *convenances* with the superior rights of historic truth. To his country, too, he has been at once just and respectfully sincere—looking every man, every act, fairly in the face; never allowing himself to be swept away by the torrent of sophisms, lies, calumnies, innuendoes, or even generous passions, regrets, or grievances; fathoming every fact with painstaking accuracy, dealing with it with a calm intelligence, and pronouncing his verdict with modest composure. It is impossible to read that noble little volume (10,000 copies of which have been sold as soon as published) without rehearsing in one's thoughts the whole terrible drama, and eliciting from it the greatest, strongest moral lessons, which, being not forced upon us, being even hardly pointed at in that candid matter-of-fact, unpretending, and complete narrative, strike us all the more.

Among the good signs of the times you must reckon the success of Leo Joubert, who dares to tell us the truth. The archaic mania which has taken possession of some theatrical managers and favourite poets of the day, is another not contemptible or puerile symptom. It announces a laudable disgust at the stolid prudencies and ferocious *niaiserie*s of the latest literature. M. Leconte de Lisle, head master of the archaic band, heads the way. We must pay homage to this literary Pre-Raphaelitism. Others, like M. Fournier, who does not take, as does M. Leconte de Lisle, Æschylus for his partner, re-model old farces and comedies, which are played before very numerous audiences.

However, Æschylus has been rather ill received by the Parisians. His gigantic stature, though covered and coquettishly adorned with many modern flowers, though forced to stoop under the chains and rhythmical clang of our hexameters, terrified the common Parisian spectators, while the modernization of the giant displeased the Hellenists and connoisseurs. Nobody is now Pagan and Greek enough to sympathize with the religious feeling and æsthetic grandeur of a Pagan play, which ought to be acted in a vast Greek temple, with bronze statues for its performers, ruinous columns all around, and the rolling ocean for its parterre. The Parisians did not hiss the play of the Titan of the drama; many yawned, some smiled, the University-men observed that the Trilogy, mutilated and lame, deprived of one of its limbs, offered only to the public ruin, a fragment, a segment, a most unsatisfactory sample of the antique *chef-d'œuvre*. The revival of 'Marion Delorme,' another archaism, has been already mentioned and fully treated in your columns; so I will only mention here the numerous audience, the notoriety and celebrities which filled the house, the profound attention given to the play, the dispassionate criticism to which it was subjected—excellent signs of the new calm, of the wild surge by degrees subsiding, and of the contending passions, literary and civil, reduced by lassitude to something reasonable and temperate.

That very feeling, the wish for a less tumultuous and less stormy atmosphere, has "ousted" 'La Femme de Claude,' the new play of Alexandre Dumas fils—a kind of *bourgeois* Orestide, with

a vulgar Clytemnestra for its Protagonist. The parterre would not swallow that Atreus dish of horrors, dressed in a modern way, and cooked up by the cleverest of our dramatic authors. By a strange coincidence, at the very same moment when Dumas fils and Victor Hugo emblazoned with their warm poetry and their subtle fancy the life of those "unfortunate" females, a most scandalous affair broke out, tearing off the veil under which some depravities of Parisian life had lain concealed. I will spare you the details and nasty circumstances of this most vulgar and uninteresting drama, with an hospitable Widow Rondy for its principal actress. As even in our best drawing-rooms it was quite fashionable, from 1750 to our own days, and quite "*de bon ton*," to laugh at those "underlying" and disgusting streams of filth and dirt,—as the moral police took care never to let any light shine on the contents of those secret sewers and dark receptacles of what is most despicable and immoral in the world,—that *affaire de la Rue de Surcouf*, as it is politely called, has been an event and made a great noise. What a revelation! What characters, which Balzac himself would not have been so bold as to paint, of which Dickens never would have dreamt! An old, quiet, well-behaved, well-dressed gentleman, one M. Odier (of the best family), who gave funds and advice, and was a permanent client and inmate of the house; very moral, a mysterious supporter and *genius loci*; another one, young, handsome, a charming, handy, superb, meritorious Eppinger, Widow Rondy's amiable servant and messenger; then, about twenty young girls (some very young), whose demeanour before the court was striking for its ingenuity, boldness, straightforwardness in vice, and complete ignorance of anything like duty, or morals, or law. The administrative, commercial, regular way after which the business of the firm was conducted,—the rigid adherence of all the members to a strict line of acknowledged dirt and of an almost official impurity,—astounded the Parisian world. It recoiled and shrank before those things, at which everybody, after the fashion of the marquises of the *ancien régime*, had been pleased to laugh, grin, and crack excellent jokes. Now people read Leo Joubert's excellent work; they begin to spurn the scurrilous obscenities of the imperial drama; they begin to acknowledge that concealing filth is not a satisfactory proceeding and a sufficient purification; that Belot's novels are dangerous things; and that the nastiness of some dramatic essays may act in a pernicious way on families, and social life, and even on the *bien-être* of the individuals. Sarcey becomes a moralist, About takes to preaching; so that the great lesson of 1850 to 1873 seems not lost.

PHILARÈTE CHASLES, Mazarinæus.

#### Literary Gossip.

WE have received from Mr. Wood an interesting letter regarding his explorations at Ephesus, the insertion of which we are compelled to defer till next week. We shall give with it a ground-plan of the Temple, on which will be for the first time clearly shown the dimensions of the building, and the position of the remains still *in situ*.

A NEW poem may be shortly expected from Mr. Browning.

THE four lectures, delivered two years ago by Prof. Max Müller, at the Royal Institution, were intended as an introduction to a larger work on the Science of Religion. They appeared in *Fraser's Magazine*, and a small edition was printed privately for the author, but not published. As the lectures have lately been reprinted in America, and translations of them are advertised both in French and Italian, it became necessary to publish them in their original form. Two essays have been added to the volume which is nearly ready,

one on the 'Philosophy of Mythology,' and another on 'False Analogies in Religion.'

WE have lately seen a manuscript book of prayers which belonged to John Evelyn. The handwriting, which is as clear as print, is that of Richard Hoare, whom Evelyn, in his Diary, mentions as "My servant, Rl. Hoare, an incomparable writer of several hands." The title is, 'Officium Sanctæ & Individuæ Trinitatis; or Privat Devotions and Offices, composed and collected by John Evelyn, in his Annuall and Quotidian Use, with Calendar Table, &c.' The date is 1650. The book is bound in old crimson morocco, with John Evelyn's crest and monogram on the back, and on the eight corners of the sides of the binding. The Prayers were composed by Evelyn, and presented to Mrs. Godolphin, his "most excellent and estimable friend." At the bottom of the title are a motto and device, in his autograph. On the first fly-leaf is written, in his handwriting, "Remember with what importunity you desired this Booke of your Friend, Remember me for it in your prayers"; then follows, "An Act of Love: when y<sup>e</sup> spirit's sad." "Breathings:" "An Act of Remorse vpon a deepe consideration of my sinns," seven pages; and at the end of the volume are a Morning and an Evening Prayer, filling ten pages, all in his autograph. Throughout the book are MS. emendations by Mrs. Godolphin: those on pages 188, 288-90, are curious, as relating to the duties of a wife towards her husband, and in the Calendar are inserted the following entries by Evelyn and Mrs. Godolphin:—

March 28, "I set forth from Paris 27 - 76."

April 1, "Came to Calais: Remember."

April 3, "Landed at Dover: 1676."

May 16, "I was married at the Temple, 1675."

Aug. 2, "I was borne: 1652."

Sept. 9, "My dear deare friend departed this Life, twixt 1 & 2 in ye Afternoone; being Monday, White-hall, 1678."

Oct. 16, "Remember me."

Nov. 15, "I went from Dover towards Paris: 1676."

—With these entries may be compared the following passages from Evelyn's writings:—

"I had now notice that my dear friend Mrs. Godolphin was returning from Paris."—*Diary*, ed. 1827, vol. ii., p. 418.

"This day was my deare friend Mrs. Blagg married at the Temple Church, to my friend Mr. Sidney Godolphin, Groome to the Bedchamber to his Majestie."—*Ib.* p. 406.

"The second of August in the year 1652; a month and a year never to be forgotten."—*Evelyn's Life of Mrs. G.*, p. 5.

"She died in the 26th year of her age, to the inexpressible affliction . . . of none in the world more than of myselfe, who lost the most excellent and estimable friend that ever liv'd. Never a more virtuous and inviolable friendship. How shall I ever repay the obligations to her for the infinite good offices she did my soule by so ingaging me to make religion the termes and tie of friendship there was between us."—*Diary*, vol. ii., p. 447.

IN our number for February 15 we said that Mr. F. Hill is the author of the sketches of leading statesmen which lately appeared in the *Daily News*. This statement the *Echo* thought fit to contradict, and as the contradiction has been repeated by some of our contemporaries, it may be as well for us to repeat that our statement was perfectly correct. The *Echo* was misinformed when it published its denial.

AMONG Messrs. Longman's announcements for the coming season are:—'The Life of

Lloyd, First Lord Kenyon, Lord Chief-Justice of England,' by the Hon. George T. Kenyon, with portraits of Lord and Lady Kenyon, from sketches by Sir Thomas Lawrence,—‘Terra Incognita; or, the Convents of the United Kingdom,’ by John Nicholas Murphy, author of ‘Ireland: Industrial, Political, and Social,’—and a volume of new poems, by Lord Francis Hervey. The same firm promise the following books of travel:—‘Jottings during the Cruise of Her Majesty’s Ship the Curagoa among the South Sea Islands in 1865,’ by Julius Brencchley, with map and plates,—‘Untrodden Peaks and Unfrequented Valleys: a Midsummer Ramble among the Dolomites,’ by Amelia B. Edwards, author of ‘Barbara’s History,’ with a map, and numerous illustrations from designs by the author, engraved on wood by E. Whymper.

A new annotated edition of Mr. Walker’s ‘Original’ is in preparation by Mr. Blanchard Jerrold. Memoirs will be given of the author and the author’s father, the popular borough-reeve of Manchester, who was the friend and correspondent of Fox, Burke, Lord Shelburne, Horne Tooke, Wilberforce, Erskine, Lord Holland, Chantrey, &c. The boroughreeve’s correspondence throws light upon passages of political history during the first French Revolution.

THE Library Committee of the Corporation of London have determined to throw open the new library as a free public library, on Monday, the 10th of March. The new reading room has been most liberally supplied with works of reference and dictionaries of every language; a Directory of almost every town and also foreign Directories; works upon Commerce, &c. The admirable arrangements made by Mr. Overall, the librarian, will greatly promote the comfort and quiet of the readers. It is fully expected that in a few months measures will be taken to open the library in the evening.

THE Duke of Manchester has suggested that a number of members or friends of the Chaucer Society shall join in raising a sum of money to help the Society out of its money difficulties, and he has promised a liberal contribution to the fund. The Society has not yet received the support it deserves. Its Six-Text print of the ‘Canterbury Tales’ is absolutely necessary to the formation of a correct text of Chaucer’s works. To help in the completion of this Six-Text the Society wants from 500*l.* to 1,000*l.* in subscriptions or donations, which should be sent to the Hon. Sec., A. G. Snelgrove, Esq., London Hospital, E.

A LITERARY curiosity, ‘The Poems of Mary Queen of Scots,’ is in preparation. The verses of this Queen, collected from original and obscure sources, will be prefaced with an Introduction by Mr. Julian Sharman.

WE understand that Mr. E. D. J. Wilson, who has been editor of the *Metropolitan* newspaper since its establishment, more than a year ago, has retired from that post.

THE curious old chap-book, ‘Nixon’s Cheshire Prophecy,’ will shortly be reprinted, with an Introductory Essay and an Appendix. Numerous editions of the book have been issued, the early ones being very scarce. The popularity of the work, though to a certain extent of a local character, is not confined to the Northern Counties.

Two “ballets,” one on Wolsey the other

on the Duke of Richmond, will appear in the forthcoming Part VIII. of the *Yorkshire Archaeological Journal*, in an account of the Ripon Minster Library, by the Rev. J. T. Fowler, of Hatfield Hall, Durham. These “ballets” were found, written in a sixteenth century hand, on blank leaves in a volume of early printed theological tractates, with apt notes to sing them, in four parts.

MR. TOM HOOD is, it is stated, about to visit the United States on a lecturing tour, his editorial duties on *Fun* being undertaken by Mr. C. H. Loss, editor of *Judy*.

THE article in the *Edinburgh Review*, referred to the other night by Sir Henry Rawlinson, in which the history of the spurious maps of Central Asia was first detailed, and the true frontier of Afghanistan described, is a paper on Yule’s edition of Marco Polo, *Edinburgh Review*, No. 275, p. 14 (January, 1872).

THE Society of Hebrew Literature now expects to be able to deliver to its subscribers, within the next six weeks, three volumes of its publications. These will be a ‘Miscellany of Hebrew Literature,’ a translation of Ibn Ezra’s commentary on Isaiah, and a translation of Isaiah according to Ibn Ezra.

A TRANSLATION, by Mrs. Arthur Arnold, of Señor Emilio Castelar’s work, ‘Recollections of Italy,’ will appear shortly.

DR. GUTHRIE, whose death we regret to see announced, although best known as a preacher and a philanthropist, deserves mention in our columns as the editor of the *Sunday Magazine*.

MESSRS. PUTTICK & SIMPSON will shortly sell a collection of autograph letters and portraits, &c., of members of the Roxburghe Club; a volume of old coloured drawings of full-length male figures in party-coloured dresses, representing personages in a procession of Trade Guilds of the sixteenth or seventeenth century; and ‘The Ten Complete Records: a Song of Triumph written by the Emperor Kielung, on the Subjugation of the Ghoorkhas, with Notes or Glosses,’ &c. This Chinese poem is embroidered in red silk on a dark blue silk ground, in Chinese characters, on twenty-two sides or leaves. It is said to have been executed by the Empress of Kienlung and the ladies of the harem. It was taken at the sack of the Summer Palace at Peking, by Dr. G. H. Daly, of Fane’s Horse.

A NOVEL by the Princess Mathilde Bonaparte, entitled ‘La Dame à la Rubine,’ will shortly be published. This novel, it is said, was laid before M. Prosper Mérimée some time before his decease, and was corrected by him.

M. PETRUCELLI DE LA GATTINA, known in England by his ‘*Préliminaires de la Question Romaine*,’ has published lately, in Philadelphia, U.S., ‘Rome and the Papacy: a History of the Men, Manners, and Temporal Government of Rome in the Nineteenth Century, as administered by the Priest.’

THE *Renaissance*, the literary organ of the “*rive gauche*,” of Paris, has justified its name, and re-appeared after a short standstill.

THE veteran historian, Leopold Ranke, of Berlin, announces as nearly ready for publication a selection of the correspondence between Bunsen and the late King of Prussia, Frederick William IV., from their earliest acquaintance in Rome to near the end of the life of the

King. Another work by the same author, ‘The Genesis of the Prussian State,’ is advertised as in the press.

AMONGST recent works published in Italy with reference to the history and condition of that country, are:—‘Della Indipendenza Italiana,’ by Cesare Cantù, divided into three historical periods, French, German, and National; ‘L’Italia Liberale,’ by Signor Carlo Alfieri; and ‘La Scuola e la Quistione Sociale in Italia,’ by Pasquale Villari.

SIGNOR MARIO RAPISARDI, one of the best poets of the day in Italy, has published a collection of verses, entitled ‘Ricordanze.’

SIGNOR UGO ANGELO CANELLO has just published ‘Tre Studii Neolatini,’ studies on the Romance Languages, and has commenced a course of free lectures on the philology of the Romance Languages in the University of Padua. Another sign of progress in philological matters in Italy is the publication of the *Rivista di Filologia*, which has completed its first year.

IN our review of Prof. Vámbéry’s ‘History of Bokhara,’ we remarked,—

“No one can read these last chapters without feeling that, whatever may be the effect of Russian neighbourhood on our Indian empire, it is for the best interests of mankind that Russia should continue her onward advance. Central Asia has been for ages isolated in barbarism and bigotry; it will now be brought within the range of European influences, and some throb from the heart of Europe must surely pulsate even through the paralysis of Transoxiana.”

The *Moscow Gazette* has quoted these sentences as an expression of our approval of Russian encroachments on Badakshan. We must remind our contemporary that Moscow is not yet the ὁμολαῖος γῆς, whatever it may be destined to become; so that an English journalist does not usually write as if he lived on the banks of the Moskva. We English, who take our stand on the Indian side, are accustomed to mean by *Trans-Oxiana* the country which our Moscow friends call *Cis-Oxiana*.

WE are sorry to say that we are compelled by Mr. Staunton’s illness to suspend the publication of his papers on ‘Unsuspected Corruptions of Shakspeare’s Text.’

MR. TRIKOUPIS, the historian, one of the most distinguished of modern Greek writers, died at Athens, on the morning of the 26th ult. He was thrice Greek envoy at the English Court, and had also been a minister. His style was Hellenic, and made his writings agreeable to scholars here. A review of his chief performance, his ‘History of the Greek Revolution,’ will be found in the *Athenæum*, No. 1353.

THE death is announced of Dr. Julius Fuerst, the eminent Orientalist. He was best known in this country as a lexicographer. He was, however, the author of several works on Jewish literature and history, and the editor of more than one journal devoted to such subjects.

## SCIENCE

*The Strength of Materials and Structures.* By John Anderson, LL.D. (Longmans & Co.)

WHETHER owing to a compensatory balance in the distribution of the gifts of Nature, or to the action of any other law, it is rare to find a man able to wield with equal skill the hammer and



the pen. We do not, by this remark, so much intend to designate the actual workman as his practical instructor. To the engineer Nature speaks in more intelligible language than she does to persons unfamiliar with mechanical law. He knows, if he knows his profession, how structures of novel form, and of material applied under untried circumstances, will behave. While the results of experience are continually being perfected and enriched by new observations, the action of great natural laws is invariable. Thus the engineer, like the astronomer and the chemist, enters into the *arcana* of nature. Constructive power is possessed by him alone. The astronomer is debarred the use of actual experiment; he depends on simple observation, although the apparatus necessary for taking those observations may be of the most delicate and ingenious order. The chemist can experiment; but his experiments are made once for all. When he knows what is the result of particular combinations, he has arrived at the limit of his research. But with the engineer, the range of experiment, and thus the limit of constructive power, are as yet entirely undefined. That his future triumphs over material nature will far outstrip those by which he is now revolutionizing the position of the human race on the surface of the planet, we have not the smallest doubt. With this unusual power of action, as a remarkable fact, is generally to be found combined a great difficulty as to verbal explanation. With rare exceptions the engineer can work better than he can talk. Thus we are continually passing in review works on applied mechanics and kindred subjects, written, very likely, by able men, competent in their different callings, but which, for woolliness of texture, want of orderly literary craftsmanship, taking as known points that require explanation, or feeble explanation of what has been better said before, draw down reluctant, but necessary criticism.

It is, therefore, an unusual pleasure to be able to speak in terms, not only of approval, but of admiration, of the little book before us. It is, perhaps, necessary to qualify the title of the book by a glance at the table of contents. The materials and structures, into the strength of which the student is shown how to inquire, are exclusively those with which the engineer, civil or military, has to deal. What is new in the tabulated information, is chiefly derived from the experience of our great national engineering establishments at Chatham and Woolwich. There is thus rather a sharply defined limit to the range of the work. Within that limit, not only is there all that the intelligent student can demand, but there is a philosophical grasp and a happy art of entering into the very marrow of a question, which has more than once reminded us of Faraday himself.

In the first chapter, on some of the physical properties of materials, the subject of elasticity is thoroughly grasped. We will not extract. The chapter should be read. Then we have good, plain, sensible remarks as to testing; and a description, in Chapter 3, of a simple and efficient machine for testing strength and elasticity, of American origin. Cast iron, wrought iron, steel, copper, and alloys, are then severally and intelligently described. Very brief, but yet adequate descriptions of the most ordinarily used species of timber follow. Here, again, the

way in which Dr. Anderson has entered, just so far as is requisite and no further, into the physiology of vegetable structure, and the good simple diagrams by which he shows, to the most ordinary capacity, the cause of the misbehaviour of that great bone of contention between the engineer and the contractor, sappy wood, are worthy of a standard textbook. There are also valuable remarks on the importance of uniformity of sectional area, and rules as to resistance to impact, to tension, and to shearing.

The second part of the volume deals with the strength of beams and girders, of gearing, of long columns, of cranes and roof trusses (which are investigated together), of rivetted structures, and of structures subject to internal pressure. On all these items the work gives valuable and well-digested information.

We note, for the future editions of the book, that Dr. Anderson will do well to incorporate the "useful information" of which he speaks, page 78, as "to be found at page 120 of Mr. Bloxam's Treatise on Metals," in his own text. It is to be hoped, too, that the extreme divergence between the results of the experiments of Hodgkinson and those of Rennie, on the average resistance to crushing stress of English oak, elm, and different fir and pine wood, which is so great as to render the tables then printed useless without further elucidation, will be explained. We must also quarrel not with what is meant, but with what is said, at page 294, namely, that "all the appliances of the future are already existing in Nature." All the facts with which the engineer has to deal are thus existent. But his appliances are the offspring of his own genius. They are the novel applications of known laws, in which he is continuously advancing. In fact, this is stated a line or two before, in the words, "From day to day men are seeing new ways of turning these natural principles to account." Perhaps we cannot pay a higher tribute to the value of the book than by criticizing the sole instance in which we have remarked the author to have slid into the old rut worn by so many of his predecessors, the complication of scientific instruction by literary slovenliness.

While yielding due praise to the American testing machine described by Mr. Anderson, it is proper to mention the name of Mr. Kircaldy. This engineer has long made the subject of testing strength his special study. He has perfected a very admirable machine for the purpose, as is well known to the profession; in fact, Mr. Kircaldy may be regarded in the light of a sort of living supplement to all our tabular information as to the resisting power of materials. And he has this advantage over a book, that he answers, clearly and with certitude, any question that may be put to him on the subject.

#### SOCIETIES.

ROYAL. — Feb. 20. — Rear-Admiral Richards, V.P. in the chair. — The following papers were read: 'On the Anatomy and Histology of the Land Planarians of Ceylon, with some account of their Habits and Description of two New Species, and with Notes on the Anatomy of some European Aquatic Species,' by Mr. H. N. Moseley, — and 'On a New Locality of Amblygonite and on Montebasite, a new Hydrated Aluminium and Lithium Phosphate,' by M. A. O. Des Cloizeaux.

GEOGRAPHICAL. — Feb. 25. — Major-General Sir H. C. Rawlinson, K.C.B., in the chair. — The following new Fellows were elected: The Marquis of Blandford, Gryf Jaxa Bykowski, Dr. J. Rambaut, Capt. B. Lovett, Messrs. W. H. Davies, S. G. Glanville, A. Margary, F. Read, and R. Short. — The paper read was 'Notes on Badakshan and Wakhan,' by the President. The author showed, first, by aid of a wall-map, the present southern boundary of the Russian empire in this direction, the northern boundary of British India, with Afghanistan to the north-west, and the rugged country of various independent chieftains lying between the utmost northern boundary of Afghanistan and the Russian frontier. The river Oxus here has a general course from east to west, but with a large northern bend in Badakshan. We were indebted for our knowledge of the upper course of the Oxus to our own traveller, Lieut. Wood, I.N., a member of Burnes's mission, who ascended the river nearly to its source. Next to Wood, our best informants were various native surveyors, trained in the service of the Trigonometrical Survey of India, and despatched on the dangerous mission of examining the country beyond our frontier by Major Montgomerie. The principal of these were Mahomed Amin, Abdul Majid, the Pundit Manphul, Faiz Baksh, Ibrahim Khan, and the Mirza. The only part of the Upper Oxus which none of the travellers had seen, was a portion of the great northern bend already mentioned. Sir Henry pointed to a map, on a large scale, on the screen, which showed the present state of our geographical knowledge of the region. He further explained that the whole region was very mountainous and rugged, rising from 800 ft. at Kunduz, to 15,600 ft. at Lake Soukul, a distance of about 300 miles in a straight line. The river for the most part flowed at the bottom of precipitous gorges, along which it was sometimes impossible to travel. It was true that the ruby mines of Wakhan, as well as Roshnan and Shigan, lay north of the river, and so were excluded from Afghan territory by the recent arrangement, but, on the other hand, a portion of Darwaz (a Begship north of the Oxus) lay to the south of the river; so that there was a giving and taking of territory. The small mountainous states north of the Oxus had been always independent; neither the Greek kingdom of Bactria, the Sassanian monarchy, the Afghan, the Turks, nor any modern power, had been able to subdue them; and these states would lie between the northern frontier of Afghanistan and the Russian territory. The true geography of this region had been falsified by one of the most curious cases of literary fabrication yet made known. It had been exposed by the late Lord Strangford, and also by himself in an article in the *Edinburgh Review*, and was due to that learned Orientalist, Klaproth, who fabricated, partly from Chinese maps and documents, three manuscript works, copiously illustrated by maps, purporting to give the geography of a large part of Central Asia. He invented a story of modern travel to account for each work, and contrived to sell all three at a high price to the Russian and British Governments. Col. H. Yule had recently thrown fresh light on the same singular imposture, especially that part which related to the Upper Oxus, by showing that one of the squares of a Chinese map used by Klaproth had been inverted, so that the east and west sides were made north and south; this gave the Oxus a north and south direction, and threw Wakhan more than 100 miles to the north, or close to the Russian frontier. The Russians have adhered to this false geography, and hence the mistake of Gen. Kaufmann in declaring that Wakhan (a portion of Afghanistan territory according to the new arrangement) lay near the Russian boundary. In conclusion, Sir Henry touched on the political points of the question. He believed that Russia would never consider it her interest to push her frontier up to the Oxus in this direction, and that the British Government had adopted a wise plan in fixing the course of the Oxus as the limit of Afghan territory on that side. — In the discussion which followed, Lord

Lawrence expressed his entire concurrence in the views developed in the paper, and entered into details of our recent relations with the Afghan Government, which went to show that it would thoroughly approve of our action with regard to the northern frontier of their country, and that it was not likely to be aggressive beyond it.

**GEOLOGICAL.**—Feb. 21.—*Annual General Meeting.*—His Grace the Duke of Argyll, President, in the chair.—The Secretary read the Reports of the Council, and of the Library and Museum Committee. The general position of the Society was described as satisfactory, and the number of Fellows was said to have essentially increased.—The President presented the Wollaston Gold Medal to Sir P. de Malpas Grey-Egerton, Bart.; the balance of the proceeds of the Wollaston Donation-Fund to Mr. J. W. Judd; the Murchison Medal to Mr. W. Davies, of the British Museum; and to Prof. Ansted, for transmission to Prof. Oswald Heer, of Zürich, the balance of the Murchison Fund.—Prof. Ansted, having suggested that Sir C. Lyell, as a particular friend of Prof. Heer's, might very appropriately speak in his name, Sir C. Lyell referred briefly to the nature of Prof. Heer's work, and said that he was sure that gentleman would appreciate highly this renewed expression of the interest taken by the Geological Society in his pursuits.—The President then read his Anniversary Address, in which he discussed the phenomena of denudation, referring especially to the influence of subterranean and other movements of the crust of the earth upon the denudation of its surface, and disputing the greatness of the denuding effects of glacial action. The address was prefaced by biographical notices of deceased Fellows, including Prof. Sedgwick, Dr. Kelaart, Mr. A. Smith, Mr. N. Beardmore, and Prof. Pictet.—The ballot for the Council and Officers was taken, and the following were elected for the ensuing year:—President, The Duke of Argyll; Vice-Presidents, Prof. P. M. Duncan, R. A. C. Godwin-Austen, J. Prestwich, and Prof. A. C. Ramsay; Secretaries, J. Evans and D. Forbes; Foreign Secretary, W. W. Smyth; Treasurer, J. G. Jeffreys; Council, Prof. T. D. Ansted, the Duke of Argyll, W. Carruthers, Prof. P. M. Duncan, Sir P. de M. G. Egerton, Bart., R. Etheridge, J. Evans, J. W. Flower, D. Forbes, Capt. D. Galton, R. A. C. Godwin-Austen, J. W. Hulke, J. G. Jeffreys, Sir C. Lyell, Bt., C. J. M. Meyer, J. C. Moore, J. Prestwich, Prof. A. C. Ramsay, R. H. Scott, W. W. Smyth, Prof. J. Tennant, W. Whitaker, and Rev. T. Wiltshire.

**SOCIETY OF ANTIQUARIES.**—Feb. 20.—A. W. Franks, Esq., Director, in the chair.—Mr. J. P. Collier exhibited and presented a broadside, entitled, 'A Decree between Churchyard and Camell,' which helps to complete a series of similar broadsides on the same subject in the Society's collections.—The Marquis of Hertford exhibited, through Mr. E. P. Shirley, some Anglo-Saxon remains found many years ago at Ragley Park, Warwickshire. They comprised a gilt fibula of the cruciform type, two other small fibulae, a buckle, an iron knife, a dagger-blade in a bronze sheath. This last object, however, would appear to have found its way into this collection from some other source. The colour of the blade made it impossible that it could have been found at the same time and under the same circumstances as the other objects. The Royal Institution of Cornwall exhibited (1) a bronze figure of a bull found in Cornwall; Dr. Birch has described this object in the *Journal of the Royal Archaeological Institute*, vol. viii. p. 8, where he shows it to be of the Roman period; (2) a bronze figure of our Lord, found at a crucifix of the fourteenth century; (3) a bronze penannular fibula, somewhat resembling the Irish type; (4) a bronze seal-ring of the fifteenth century; (5) another seal-ring, with the letters *tht*, of the same date. All these objects were found in Cornwall.—Mr. E. P. Shirley communicated 'A Memoir and an Account of the Funeral Expenses of James Montagu, Bishop of Winchester, 1618.'

**NUMISMATIC.**—Feb. 20.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Roach Smith exhibited casts of two gold coins, respectively, of Augustus (FORTRED CAES AVG SPQR, Cohen 96, B.C. 19), and of Cunobelinus (Evans, Pl. IX. fig. 3), lately found between Tunstall and Borden, in Kent.—Mr. A. Browne exhibited a medal of Admiral Vernon, struck in commemoration of his naval victory at Porto Bello.—Mr. Henfrey exhibited an unpublished Chinese Tseen, or one cash piece of the epoch Kea-King 1796-1820 (Emperor Jin-tsung), minted at Aksu, the name of which city is in Manchu and Arabic. This coin was cast for the use of the Mohammedan tribes of Soungaria, who were finally subjugated by the Chinese in 1759.—Mr. J. E. Price exhibited a small hoard of coins of Philip le Bel, struck at Tours, lately discovered near the church of St. Antholin, London.—Mr. Frentzel exhibited a rough proof pattern halfpenny of Charles the Second, and Mr. Hoblyn a pattern sixpence of William the Third and a York sixpence of 1697.—Mr. Vaux read a paper on a tetradrachm of a hitherto unknown King of Bactria, with the inscription ΒΑΣΙΛΕΩΣ ΕΠΙΦΑΝΟΥΣ ΠΛΑΤΩΝΟΣ, and bearing the date 147 of the Seleucid era. The chief interest of this piece is that it fixes the date of the death of Eukratides to B.C. 165, supposing it to have been struck by Plato immediately after that event, which is highly probable, as the portrait upon the obverse is that of Eukratides. This valuable monument, lately discovered in Central Asia, has been acquired by the British Museum.—Mr. T. J. Arnold communicated a paper 'On a Coin of Antoninus Pius,' with the reverse legend, SECUND DECEN ANNALES COS. IIII. S.C., in which he argued that it was struck in A.D. 148, when the Second Vota Decennalia were *suscepta*, and not in A.D. 157, as M. Cohen is of opinion, when they were *soluta*.—Mr. C. Patrick communicated a paper 'On the Annals of the Scottish Coinage.'

**ZOOLOGICAL.**—Feb. 18.—J. Gould, Esq., V.P., in the chair.—The Secretary read a report on the additions that had been made to the Society's collection during the month of January, 1873. Among them a pair of fruit-bats from Formosa, and a tapir from Paraguay, which presented some points of distinction from the ordinary form of the American tapir.—Prof. Newton, exhibited a print by Adrian Collaert (circa 1580), containing the figure of a bird, copied in Leguat's 'Voyages' (1708), and mentioned by the latter under the name of the "Géant."—Letters and communications were read: from Dr. J. Kirk, Zanzibar, respecting a female koodoo, and other antelopes, of which he had obtained specimens for the Society, —by Mr. Garrod, 'On the Death of a Kangaroo in the Society's Gardens, which had been caused by strangulation of the small intestine, produced by the folding of the elongate cæcum round a loop of the small intestine,—from Prof. G. A. Allman, on the Hydroids collected during the two expeditions of H.M.S. Porcupine in 1869 and 1870,—by Mr. W. K. Parker, 'On Ægithognathous Birds,' in which it was shown that the peculiar palatal structure of this group was met with in three stages: these might be denominated incomplete, complete, and compound Ægithognathism,—by Mr. A. H. Garrod 'On the Anatomy of the Binturong (*Arctictis Binturong*),' founded on the dissection of a male specimen of this animal which had recently died in the Society's Gardens,—by Mr. E. L. Layard, 'On Mr. E. W. H. Holdsworth's recently published Catalogue of the Birds found in Ceylon,'—from Mr. H. Adams, 'On Eighteen new Species of Land and Marine Shells, the former from Borneo and the Island of Tobago, and the latter from Mauritius, the New Hebrides, and the Persian Gulf.' Mr. Adams proposed to establish a new sub-genus of Helix, under the name *Caldwellia*, for *H. phillyrina*, Morel, and some allied species from Mauritius and the Isle of Bourbon.

**ENTOMOLOGICAL.**—Feb. 17.—Prof. Westwood, President, in the chair.—Mr. A. E. Hudd was elected an Ordinary Member, and Dr. Hermann

Burmeister a Foreign Member.—Mr. Bond exhibited bred specimens of *Acronycta tridens* and *A. Pai*, showing the difference between the two species.—Mr. Müller exhibited some spiral cases of a species of *Psyche*, and also the egg-case of a species of *Mantis*, both sent from Calcutta by Mr. James Rothney.—Prof. Westwood exhibited two dipterous larvae, preserved in spirits, discharged by a woman in a clot of phlegm, which were probably the larvae of *Psila rosa*, swallowed with raw carrots. After they had been immersed in spirits for three or four days, he took them out for examination, and was surprised to find that they were still alive. He also exhibited drawings of vine stems with excrescences caused by a beetle (*Otiorynchus*).—Mr. H. W. Bates read a paper, 'On the Geodephagous Coleoptera of Japan,' collected by Mr. George Lewis.—Mr. Müller read a list of entomological works and papers published previous to 1862, no notice of which was to be found in Dr. Hagen's 'Bibliotheca Entomologica.'—Mr. F. Smith read some remarks, by Prof. Siebald, 'On the Salivary Organs of the Honey Bee.'

**CHEMICAL.**—Feb. 20.—Dr. Frankland, President, in the chair.—The first paper read was, 'Solidification of Nitrous-Oxide,' by Mr. T. Wills. The gas having been previously liquefied by compression in a strong iron vessel, can be caused to solidify by the rapid evaporation of the liquid in a current of air. It somewhat resembles solid carbonic acid in appearance.—A paper 'On Aurin,' by Messrs. R. S. Dale and C. Schorlemmer, was read, giving an account of the author's investigation of the composition and chemical properties of this dye.—'Researches on the Action of the Copper-zinc Couple on Organic Bodies. I. On Iodide of Ethyl,' by Messrs. J. H. Gladstone and A. Tribe was read by Dr. Gladstone; and the last communication, 'On the Determination of Ammonia in the Atmosphere,' was read by the author, Mr. A. H. Snée, jun. The method employed is to collect and examine the moisture condensed from the atmosphere on the external surface of a suitable glass vessel filled with ice. The lecture was illustrated by drawings of the magnified crystalline forms which are left on evaporating the liquid.

**METEOROLOGICAL.**—Feb. 19.—Dr. Tripe, President, in the chair.—The following gentlemen were elected Fellows: Mr. J. K. Laughton, Rev. A. Mackennal, and Dr. J. Nicol.—The names of seven candidates for admission into the Society were announced.—The following papers were read: 'A Description of an Electrical Self-Registering Anemometer and Rain-Gauge,' by the Rev. F. W. Stow. The general principle on which the registering apparatus is constructed is that of the Morse telegraph instrument as worked in America. The tape is drawn by a clock at the rate of six inches per hour; as it passes over a grooved brass roller, holes are punched in it by a sharp steel-point, drawn down by an electro-magnet whenever the electric circuit is completed, and drawn back by a spiral spring when the contact is broken. There are two grooves in the roller and two electro-magnets, one of which is worked by the anemometer, and the other by the rain-gauge; thus, when both magnets are in operation, two parallel rows of holes are punched in the tape.—'On the Madras Cyclone of May 2nd, 1872,' by Capt. H. Toynbee. After giving extracts from several logs containing data during the time of the hurricane, and observations made at the Madras Observatory, the author thinks it seems fair to conclude that the centre of this cyclone passed to the westward, and probably to the northward, between the parallels of 10° and 13° N.; that its route was much interfered with by the high land to the west and south-west of Madras; but that it caused very disturbed weather on the west coast of India.—'On the Character of the Storm of the 21st-23rd of August, 1863, over the British Isles,' by Capt. T. O. Watson.

**PHILOLOGICAL.**—Feb. 21.—J. Payne, Esq., in the chair.—Mr. Oakley Coles was elected a



member.—The first paper read was by Miss F. Nesbitt, 'On some Local Surnames,' those of men of Kent, who so often have the names of trees and plants, as Hogbean, Ivy, Greengrass, Dewberry, &c.—A Scotch member said he had been much struck with this peculiarity, on a visit to a Kentish village, where, on looking at the tradesmen's names above the shops, he saw hardly one that was not new to him, and nearly all were names of trees or plants, "Ashplant," &c. He had called a little girl a "Kentish maid." "No, sir, not Kentish maid, if you please. I'm a 'Maid of Kent.' I live east of the Medway; that's where 'Men of Kent' live. 'Kentish men live on the west.'"—The second paper was by Dr. Carter Blake, 'On the Dialects of the *Indios mansos* of Nicaragua.'—The third paper was by Mr. C. B. Cayley, 'On the Digamma and Derivative Alphabetic Characters.' He endeavoured to trace the formation of  $\Phi$ ,  $\chi$ ,  $\Psi$ ,  $\Omega$ , as compound letters like  $W$ ,  $C$ ; and by similar views to ascertain the relation of the digamma to  $Y$  (or of the types  $FYV$ ), and the true meaning of the letter names  $E$   $\psi$   $\lambda$   $\nu$  and  $Y$   $\psi$   $\lambda$   $\nu$  (*Epsilon* and *Ypsilon*).—The fourth paper was by Mr. J. Edkins, 'On Diphthongs in Chinese.' These are eight in number, *ai*, *au*, *eu*, *ei*, *ie*, *ui*, *ue*, or *ou*. There are no true triphthongs; the false diphthongs and triphthongs are *iou* (you), *ie* (ye), *iue* (yue), *ia* (ya).

## MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 2.—General Monthly.  
 — Institute of British Architects, 4.—Special General Meeting, for Award of Medals and Prizes.  
 — Entomological, 7.  
 — Engineers, 7½.—Continuous Railway Drakes, Atmospheric and Electric, Mr. W. H. Fox.  
 — Victoria Institute, 8.  
 — Society of Arts, 8.—'Energies of the Imponderables,' Lectures V. Rev. A. Rieg (Junior Lecture).  
 — Royal Academy, 8.—Sculpture, Mr. H. Weekes.  
 — United Service Institution, 8½.—Lessons from the Hotspur-Glanton Experiments, Mr. N. Barnaby: 'Target for Eye-Training on Board Ship,' Capt. F. H. Poore.  
**Tues.** Royal Institution, 3.—'Forces and Motions of the Body,' Prof. Rutherford.  
 — Biblical Archaeology, 7½.—'Synchronous History of Assyria and Babylonia, translated from the Cuneiform Inscriptions,' Rev. A. H. Sayce.  
 — Civil Engineers, 8.—Continued Discussion 'On the Indian Railway Gauge.'  
 — Anthropological, 8.—'The Looshais,' Dr. A. Campbell; 'Implements and Pottery from Canada,' Sir D. Gibb; 'Ventur Flint,' Mr. H. M. Westropp.  
 — Zoological, 8½.—'Spiders of St. Helena,' Rev. O. P. Cambridge; 'Species and Dentition of the Southern Asiatic Shrews,' Dr. J. Anderson.  
**Wed.** Society of Arts, 8.—'Gas-Lighting by Electricity, and Means for Lighting and Extinguishing Street and other Lamps,' Mr. W. L. Wise.  
 — Microscopical, 8.—'Notes on the Micro-Spectroscope and Microscope,' Mr. E. J. Gayer.  
**THURS.** Royal Institution, 3.—'Chemistry of Coal and its Products,' Mr. A. Vernon Harcourt.  
 — Chemical, 8.—'Action of Hydrochloric Acid on Cocodein,' Dr. C. K. Wright; 'New Processes for Mercury Estimation, with some Observations on Mercury Salts,' Mr. P. Hanauy; 'Method of Estimating Nitric Acid,' Dr. T. E. Thorpe; 'Action of Acetates on Solutions of Plumbic Salts,' Mr. E. Field.  
 — Linnean, 8.—'Perigynium of Carex,' Mr. Bentham.  
 — Royal, 8½.  
 — Antiquaries, 8½.—'On the Troad,' Sir J. Lubbock.  
**Fri.** Royal Institution, 3.—'Temperature of the Sun and the Work of the Sunlight,' Mr. J. Dewar.  
**Sat.** Royal Institution, 3.—'Philosophy of the Pure Sciences,' Prof. W. K. Clifford.

## Science Gossip.

MESSRS. LONGMANS announce the following scientific works among others for the coming season:—'Geology Simplified for Beginners,' by A. C. Ramsay, LL.D. F.R.S., Director-General of the Geological Surveys of the United Kingdom (forming part of the School Series edited by the Rev. G. R. Gleig).—'The Star Depths; or, Other Suns than Ours: a Treatise on Stars, Star-Systems, and Star-Cloudlets,' by Richard A. Proctor, B.A.,—a new edition of the 'Elementary Treatise on the Wave Theory of Light,' by Humphrey Lloyd, D.D. D.C.L., Provost of T.C.D.,—and 'Principles of Animal Mechanics,' by the Rev. Samuel Haughton, F.R.S., Fellow of T.C.D. The observations and calculations contained in this last book have occupied the author's leisure hours during ten years.

THE same firm also promise a 'Map of Switzerland and the Adjacent Countries, on a Scale of 330,000 (Four Miles to an Inch), extending from Schaffhausen on the North to Milan on the South, and from the Orteler Group on the East to Geneva on the West,' constructed under the immediate superintendence of the Alpine Club, and edited by R. C. Nichols, F.S.A., F.R.G.S. The first three sheets of this map will be ready in May, and com-

prise—Sheet 1, Basel, Luzern, Interlachen, Bern, Fribourg, and Neuchâtel; Sheet 2, Constanza, Zurich, Chur, and Landeck; Sheet 3, Geneva, Brieg, Aosta, Jurat, and Mont Blanc.

THE two last new minor planets, the discovery of which was telegraphed to Europe from America, were both discovered by Prof. C. H. F. Peters, of the Observatory of Hamilton College, Clinton, near Utica, in the State of New York. The dates of discovery are February 5th and 18th, and the number first found by that astronomer (who, though a native of Germany, commenced his scientific labours in Italy, but has been for many years settled in the United States) now amounts to eighteen.

THE Examiners appointed for the Royal Geographical Society's School Prize Examinations for the present year are: in Physical Geography, Dr. J. D. Hooker, and in Political Geography, Major-Gen. Sir H. C. Rawlinson. The special subject for the year is Eastern and Western Turkestan, and the examinations will take place on the 17th of March.

MR. T. McKENNY HUGHES, M.A., of Trinity College, Cambridge, who, we announced last week, has been elected to the Woodwardian Chair of Geology, is the eldest son of the Bishop of St. Asaph. He took his degree at Cambridge in 1857, and, in the early part of 1860, proceeded to Rome as Secretary to H.M. Consul. Imbued with a love for geology, he applied himself during his stay in Italy to the study of the sub-apennine formations, and of the more recent deposits of the valley of the Tiber. On his return to England he joined the Geological Survey, on which he has been engaged for the last twelve years. Working at first in the South of England, he acquired a close acquaintance with the quaternary, tertiary, and parts of the secondary formations; whilst, by his subsequent labours in the Lake District, he had splendid opportunity of studying the palæozoic rocks. Of late years he has been the companion of Sir Charles Lyell in many a geological tour, both at home and abroad. Mr. Hughes is not only an experienced geologist and palæontologist, but is well known in the Geological Society as a brilliant speaker; indeed, the new Woodwardian Professor seems, in every way, well fitted to follow the great teacher whom the University has just lost.

AT several meetings of the Pharmaceutical Society, the question of admitting ladies to the Lectures and Laboratory of that Society has been discussed. At the meeting of the Council on the 5th of February, the names of three ladies appearing as "apprentices or students," it was moved that they be elected, and an amendment that they be not elected proposed—which was lost. The original motion being put to the meeting, it was proposed that the question of the election of those ladies should be deferred until the meeting of Council in June next. The numbers voting being equal—the chairman gave his casting vote in favour of the amendment.

A SENSATION has been produced by the announcement in several newspapers, of the discovery of coal in the Isle of Wight, at Whitecliff Bay. This coal, or rather lignite, is nothing new. In 1846, these beds were described by Mr. Prestwich, and ascertained to be merely lignite beds. Since that time, they have been carefully explored by the Geological Survey, and were especially described by Mr. Bristow, in 1862. Writing on the Bracklesham beds, he says "the lower beds are remarkable for the quantity of vegetable matter contained in them, not, however in the shape of leaves, as is the case in some of the lower Bagshot beds, but, in the form of lignite, constituting solid beds from fifteen inches to two feet three inches thick."

A CONFERENCE of meteorologists was held at Leipzig, in the month of August last. The Proceedings of the Conference has been officially published as an Appendix to the *Journal* of the Austrian Meteorological Society. This has been translated by Mr. Robert H. Scott, and published by the authority of the Meteorological Committee of the Royal Society.

THE Wealden Exploration boring progresses satisfactorily. It is down 157 feet, which is about

40 feet below the lowest known beds in the Wealden (the Poundsford Beds). The boring has passed through 20 feet of gypsiferous strata, including two solid beds of gypsum 4 and 5 feet thick respectively. The alabaster brought up by the borer is of the finest character, its whiteness being equal to that of the finest Italian, used for statuettes, vases, &c.

MR. WILLOUGHBY SMITH, the electrician to the Telegraph Construction and Maintenance Company, has made a remarkable discovery. He finds that if a bar of selenium placed in the dark has a current of electricity passed through it, and be then subjected to the influence of light, either daylight or artificial light, its power of conducting electricity is immediately doubled, this result ceasing the moment the light is withdrawn. It is proved that this effect is entirely due to the luminous rays, and in no way due to the effect of heat.

SOME new coal-cutting machinery, worked by compressed air, has been introduced with success into the Hetton colliery, Durham. It is stated that if these machines were generally adopted, 60,000 colliers would raise the 120,000,000 tons of coal now annually produced, instead of the 360,000 now engaged in that work. By the mechanical cutter the waste of coal is greatly lessened, and the ventilation of the colliery workings improved.

HERR J. ROTH has contributed to *Poggendorff's Annalen* a paper on the thermometric observations made in the boring at Sprenburg, near Berlin. This boring was commenced in gypsum, and carried through an enormous thickness of rock-salt. The average increase of temperature was found to be one degree Centigrade for every 27.8 metres, about 1½ Fahr. for every 75 feet nearly.

AN interesting and important paper was read on December the 18th, 1872, at a meeting of the American Society of Civil Engineers, by Mr. Louis Nickerson, on the use of polarized light to discover if in iron the lamination of the material in planes, normal to the direction of the pressure exerted upon it, was due to a periodic action of force, or consequent upon tangential stress, or the running together of the structural cells. The paper is full of suggestive matter.

THE *Gazzetta Chimica Italiana* (Nos. 8 and 9, for 1872) has a somewhat remarkable essay on the purple pigments of the ancients, by Signor A. Bizio. A large number of experiments are described, especially with indigo, and the reactions compared with those given in a work devoted to the consideration of the ancient purples, which was published in Venice in 1843. The colouring matter found on the vase of St. Ambrosius at Milan was also examined by M. Bizio.

PROF. R. H. THURSTON read before the Polytechnic Club of the American Institute a valuable paper 'On Traction Engines or Road Locomotives,' which involves the past, the present, and the future of steam on common roads. This paper is published in the *Journal* of the Franklin Institute for January, 1873.

CAPT. DENAROUZE has been recently exhibiting in the Catacombs of Paris the effects of his safety-apparatus for preserving life in an atmosphere of carbonic acid, or in an explosive mixture of fire-damp and air. A miner carries on his back a knapsack, which contains a supply of pure air; from this a tube is conveyed to the mouth, and the nostrils are closed by a spring; the same vessel is connected with a bright lamp fastened to the miner's chest. Both the man and his light are perfectly independent of the atmosphere in which he works. The knapsack being connected by a tube with a large reservoir of air, existence and light can be maintained for a long period in an asphyxiating or an explosive gas. Capt. Denarouze proposes to use his apparatus for diving purposes also.

IN the last number of the *Archiv für Anthropologie* are two elaborate essays on Prognathism: one by Dr. Thiering, of Göttingen, and the other by Dr. Lissauer, of Dantzig.

## FINE ARTS

INSTITUTE of PAINTERS in WATER COLOURS will SHORTLY CLOSE their WINTER EXHIBITION of SKETCHES, &c. OPEN from Ten till Six.—Admission, 1s.—Gallery, 53, Pall Mall.  
JAMES FAHEY, Sec.

DUDLEY GALLERY Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE NINTH ANNUAL EXHIBITION OPEN DAILY from Ten a.m. till Six p.m.—Admission, 1s.; Catalogue, 6d. G. L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Titania,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

*A History of Medieval Christianity and Sacred Art.* By C. T. Hemans. (Williams & Norgate.)

MR. HEMANS began several years since to describe the influences, which, during the first fourteen centuries of this era, acted and re-acted on each other, and on the Church of Rome and Italian art. This is his third volume, and he finds six hundred and fifty pages insufficient for the completion of his task, yet they are devoted to but a century and a half of the whole period. Consequently the author purposes to describe in a supplementary volume religious life in Italy outside Rome, and no one will complain that so able and painstaking a writer as Mr. Hemans should desire to extend the field of his labours.

The volume now in our hands begins with an account of the "revival" of the fourteenth century, as illustrated by the jubilee of 1350, a ceremony which brought to the Eternal City Petrarch and Rienzi. The infamy of Rome was not less patent to the eyes of the pilgrims than it is to Mr. Hemans, whose mind seems to have undergone a change since his former volumes were published. But then the Papacy had in the times previously dealt with by Mr. Hemans been a popular, or, at least, a liberal power. Our author gives a comprehensive account of the papacy and of Rome itself, of the death of Rienzi, and the efforts of the Pope's legates to re-establish the authority of their master in the States of the Church, as they were then constituted. The political and social history of Italy is told in a consecutive narrative, with few references to the state of art in the country; but, in their stead, we have interesting accounts of the profligacy and cruelty which distinguished several of the cities. Naples was but pre-eminent in wickedness. But while these historical details are acceptable on their own account, we read nearly two hundred pages before Mr. Hemans approaches the artistic part of his subject to which the title of his book refers.

On p. 189, we come, at length, on a passage which may serve to illustrate at once the tenor of this work, and the author's mode of dealing with his subject. After lamenting the scarcity of relics of ancient Art, and mentioning Giotto's picture of Boniface the Eighth in the act of blessing the people, which is in the Lateran Basilica, Mr. Hemans takes us to the crypt of St. Peter's.—

"There is a scene that suggests meditation on the great lessons of Christian and Ecclesiastical History; the so-called *Grotte Vaticane*, or crypt of St. Peter's, where we tread the pavement of the ancient church, and are surrounded by all the relics, still extant, of ages anterior to the sixteenth century, within the walls of this great basilica. For the festival of SS. Peter and Paul, these subterranean aisles are opened to the public, and illuminated; and when we traverse them by dim

taper-light in silence, interrupted at intervals by the exulting strains of solemn vespers from the choir of the gorgeous modern edifice above—sounds that descend with subdued effect into these monumental retreats—the contrasted objects and memories here present to the eye and mind acquire an absorbing interest. The bright and dark aspects of the great historic Pontificate are here engraved in the records of the dead. We are reminded of all the exaggerations of sacerdotal claims and abuses of spiritual power; but also of the evidences of a high vocation for the benefit of mankind, and for the promoting of Christian civilization, manifest in the lives and acts, in the personal sanctity and heroic exertions of so many among the crowned successors of St. Peter."

This passage is followed by careful and vivid descriptions of many monuments, so-called portraits on tombs, and other memorials of successive ages and different styles, in the crypt, from the effigy of Urban the Sixth, with its dispersed accessories of Gothic origin, and its incongruous "restorations," to the latest productions of the century. There are several digressions, illustrative of the nature and progress of Art, and all showing the author's purpose, and the care and erudition with which he has gathered and grouped numerous examples from many distant sites. Mr. Hemans is too keen and too honest a critic to avoid pointing out how much these remains have been affected by repairs and modern, if not recent alterations, which are never improvements. All travellers who have seen the crypt of St. Peter's in its present state, can attest the truth of our author's statement, that "Nothing could be worse than the arrangement, or rather the pell-mell confusion, in which the monuments and Art relics of the ancient church are thrown together in this crypt."

Carrying us from Rome to southern Italy, Mr. Hemans indulges in a summary condemnation of "characteristically bad Neapolitan taste," a criticism which, although too sweeping in censure, is by no means without grounds. On the art of this province during the fourteenth century, and of the sculptured and painted remains, which are connected with the history of religion and royalty there, we have clear and sometimes exhaustive memoranda; as also of the northern Italian relics and men, as the former illustrate the history of the latter. Venice, Padua, Milan, and the minor cities too, successively come under notice. Mr. Hemans bestows some attention on the succeeding age also. It is needless to follow him in his long and devious track. While warmly commending this book to the historical and the artistic student, we may perhaps say that the exordium of chapter ix. not unaptly suggests what is the author's aim:—

"Interesting indeed as it is to trace in art-creations the progress of religious ideas, or any such movements as have their sphere within the inner world,—subordinating our studies of art and monuments to the study of that which possesses more deep and enduring importance, to the estimate of humanity itself,—we shall find ever new sources of instruction and pleasure in our wanderings through historic cities or memory-haunted lands."

This book is so rich in matter that we cannot attempt to do more than indicate its merits.

#### Fine-Art Gossip.

THE Annual Report of the Director of the National Gallery has been published, and is remarkable as containing no accounts of pictures purchased during the past year. Among the

additions to the Gallery is, 'A View of Chapel Fields, Norwich,' by J. Crome, representing a grove of trees, with cattle and figures, bequeathed by Mr. H. F. Chorley. It has been placed at South Kensington. Another bequest, by Mr. T. Howard, is of the well known picture, by Sir C. Eastlake, called 'Lord Byron's Dream,' a Greek landscape, with the poet sleeping in the foreground. Mrs. W. Mansfield bequeathed a picture, by T. Daniell, 'A View on the Nullah near Rajemahall, Bengal.' The 'Colonna Raphael,' which our readers may remember at Paris and in the National Gallery, has been withdrawn from exhibition; the Duke de Ripalda, the owner, proposes shortly to remove it. The number of visitors to the galleries in Trafalgar Square, during the year 1872, was 797,512, and at South Kensington, assuming that all those who entered the adjoining Museum also visited the National Gallery, British School, 1,156,968. The daily average attendance at Trafalgar Square amounted to 4,242. In 1871, it was 4,880. The special attraction in that year was the Peel Collection, then newly received. Nobody now resides on the premises in Trafalgar Square,—the building is, at night, in the sole charge of police officers. No gas is now used in this building, the gas having been cut off from the apartments which are still occupied by the Royal Academy. A Catalogue of the Art Library of Sir C. Eastlake, now belonging to the National Gallery, has been prepared by Mr. Molini and the late Mr. Green, and printed. The walls required for the additional buildings in Trafalgar Square are rapidly rising to the level of the gallery floor in the existing structure. The ancient picture most popular with the copyists, is the so-called 'Chapeau de Paille,' by Rubens (No. 852), acquired with the Peel Collection; among the modern pictures, 'The Surprise,' by Dubufe, has been most in vogue.

THE Exhibition of the Society of French Artists, German Gallery, New Bond Street, will be opened shortly.

THE private view of the Exhibition of the Society of Lady Artists, late Society of Female Artists, takes place to-day (Saturday). The Gallery will be opened to the public on Monday next. The Gallery is in Conduit Street, Regent Street.

MESSRS. J. B. NICHOLLS & SON will shortly issue an illustrated descriptive notice of the publications of the Arundel Society, from 1869 to 1873, in continuation of a former book, which described the works published by the Society before 1869.

MR. W. RICHMOND is engaged in painting an extensive series of frescoes for Mr. Stewart Hodgson, at that gentleman's country-house in Surrey. They represent several ideal phases in the lives of women, emblematical of the more exalted acts attributable to the sex. The series begins with Sappho, as a poetess, and includes Woman crowning a Victor in a Tournament. When these works, of which report speaks highly, are completed, we trust to be able to give a fuller account of them. They are examples of pure fresco-painting, a rare thing at all in this country, and still more rare in a private mansion.

THE Second Annual Exhibition of the Liverpool Society of Water-Colour Painters, Old Post-Office Place, Liverpool, will be opened to the public on Monday next, the 3rd inst. The private view of this gathering takes place to-day.

THE famous collection of pictures, belonging to M. Laurent Richard, will be sold in Paris early in April next. The sale-catalogue will contain many etchings from the pictures, which comprise works by MM. Corot, Decamps, E. Delacroix, Diaz, J. Dupré, T. Rousseau, Troyon, and Zeim.

LORD DALLING and BULWER's pictures were sold by Messrs. Christie, Manson & Woods, on Friday of last week. The under-named works were the more important ones in the collection. Greuze, Cupid teaching Innocence to write, 116 guineas,—Pistoiese, The Virgin, and Child, and St. John, 102 gs.—Goya, Portraits of Charles the Third of



Spain and Elizabeth Farnese, 68 gs.; "Youth" and "Age," companions, 325 gs.—Murillo, Canon Bonaventura writing his Memoirs after death, 245 gs.—Guido, Head of Diana, 56l.—F. Bol, Portrait of Cornelius de Witt, 58l. Another Property: G. Morland, A Coast Scene, with four fishermen seated in conversation near a boat, 79l.—Hondikoeter, A group of Poultry, 93l.

MESSRS. AGNEW & SONS have opened at their Gallery, in Waterloo Place, an exhibition of selected pictures in water colours, by deceased and living artists.

MESSRS. DULAU are about to issue in this country a chromolithographic reproduction of 'The Missal of Estevão Gonçalves.' M. Macia et Cie, of Paris, are the publishers of this work, originally the production of one of the ablest illuminatists of the early part of the seventeenth century. This original is in the Academy of Sciences, Lisbon.

## MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY EVENING NEXT, March 7, Handel's 'SAMSON.' Principal Vocalists: Mdlle. Carlin, Madame Patey, Mr. Sims Reeves, Mr. Lewis Thomas, and Mr. Santley. Trumpet, Mr. Harper; Organist, Mr. Willing.—Tickets, 3s.; Reserved Area, 5s.; Stalls, 10s. 6d.; now ready, at 6, Exeter Hall.

### THE WAGNERIAN THEORY.

*Lohengrin: a Romantic Opera, in Three Acts.*  
By Richard Wagner. Edited by Berthold Tours, translated by Natalia Macfarren. (Novello & Co.)

*Lohengrin.* Edited by Arthur Sullivan and J. Pittman. English Adaptation by John Oxenford. (Boosey & Co.)

THE publication of 'Lohengrin,' by two of our leading musical firms, before the work has been produced on any stage in this country, the performance of so many of Herr Wagner's works by our chief orchestral associations, the formation of a Wagner Society whose object it is to popularize his productions, the reception even into aristocratic circles, such as La Società Lirica, of 'Lohengrin,' and the continuous controversy carried on about Wagnerian theory, or what the composer has called the Music of the Future, are facts not to be ignored. The progress made by his music is real; and whether this advance is simply indicative of a more liberal feeling towards all schools, old or new, or whether the conclusion is to be drawn that the lyric drama is undergoing a process of transformation, it is certain that the London as well as the Continental public will sooner or later have to pronounce definitely on the composer's change of style in his later compositions for the lyric stage. In this transformation Herr Wagner has only followed the example of his predecessors,—Beethoven, for instance, with respect to orchestral writing, Rossini and Meyerbeer *quoad* opera. The attacks, therefore, made on Herr Wagner, for not continuing the course he commenced with 'Rienzi' and the 'Fliegender Holländer,' have been uncalled for and unjust. As regards the last-mentioned work, which the composer now rather repudiates, we may state that on the 9th ult. the 'Fliegender Holländer' was played in Leipzig, on the 19th in Vienna, and on the 21st in Berlin; evidence enough that the opera maintains its popularity in Germany, despite the new light in which Herr Wagner looks upon his earlier productions. In the setting of the 'Tannhäuser' he conceived he fulfilled a mission, that of creating German art as contra-distinguished from foreign conventionality. Herr Wagner was probably

moved by ambition as well as by patriotism; but there can be no doubt he committed a mistake in embarking in controversy to establish his theory. Had his pen been less freely used in criticizing what the world had accepted as masterpieces from composers of his own country as well as from those of other lands, his system would have met with infinitely less opposition, and his bitterness would not have roused a corresponding feeling in his critics. But in the midst of this vehement and violent discussion *pro* and *con*, it has occurred to many amateurs, who have read all Herr Wagner's writings, studied all his scores, and have heard nearly all his operas and detached pieces, that there have been some marked mistakes as to the Wagnerian theory, which is to introduce the Music of the Future. In the first place, is there really anything new in the theory? What is there in Herr Wagner's librettos to distinguish them from the poems of an accepted and existing *répertoire*? What is there in the themes of his music to mark a departure from the *motivi* of previous operas? And, finally, what is there in his mode of instrumentation to take it out of the category of ordinary orchestration? Can any comparisons be instituted or likeness traced between what Herr Wagner has done and what previous composers have achieved? Is he not, perhaps, only a musician of extraordinary ability,—nay, even of decided genius,—who has been mystifying the art-world with clouds of verbiage, while, after all, he only goes to extremes in instrumentation, and carries on a war of extermination as regards principal singers? Now, in answering these queries, let it be clearly understood that we fully endorse the opinions of his disciples as to his poetic power, his earnestness, his enthusiasm, his inventive faculty, and his picturesque orchestration. Had he given us only 'Rienzi' and the 'Flying Dutchman,' he would be entitled to be placed in the first rank of great operatic composers; but much as there is to be admired in his after conceptions, they will, probably, never gain, like his former works, a permanent position in the *répertoire*. We ground our belief on the truism, that in dramatic art it is impossible to dispense with the soliloquy, and it will be equally impossible in opera to abolish the solo. A severe critic of the drama could, of course, easily cite cases, even in plays of paramount interest, in which the use of the soliloquy has been abused; and Herr Wagner, in his books, brochures, and letters, has had no difficulty in pointing out in operas instances of the absurd employment of the solo in uncalled-for situations. But are we to lose the air, the ballad, the song, the romance, the serenade, the cavatina, the scena, because composers have interpolated all these specimens of vocalization at wrong places? And what is Herr Wagner's substitute for the solo? The soprano, the contralto, the tenor, the baritone, and the bass,—the leading character, whatever the *timbre* of voice used, is to sing with monotonous mannerisms and in dreary phrases, which are not even recitatives, and are quite destitute of a melodious *motif* to dwell on the ear. A principal, according to Herr Wagner's working, is not to show his sensibility, to express his sentiment, to disclose his innermost convictions, by a coherent and connected solo, but is to sing some harsh and barren notes, and the orchestral accompaniments are to

interpret to the auditory the composer's definition of human passion. When Signor Verdi makes Lady Macbeth sing a drinking song in the banquet-scene, Shakspeareans are naturally shocked; and M. Ambroise Thomas, in his 'Hamlet,' has committed a similar absurdity in giving Hamlet a *brindisi* in his address to the players; but a Beethoven or a Meyerbeer striving to set Macbeth's soliloquy before the murder of Duncan, or to paint a notated Hamlet's conflicting nature in a solo, would have been quite justified. Herr Wagner's theory of continuity of unbroken movements, without the germs even of melody, through the sacrifice of the solo, is directly opposed to dramatic development: it is mere nonsense to talk about "undivided expression," when the prominent part of the drama, in which the interest is centred, is reduced to the level of the most insignificant character, and becomes nothing more nor less than a nonentity. Why should not the Elsa in 'Lohengrin' commune with a sympathetic audience in a *scena* to describe her horror at being accused of the murder of her brother? What business has the chorus to intervene in her relation to the king of her dream? It is the place for a duet. Meyerbeer carried the choral combination with principals to great length in the pictures of the court-scenes, in those of the populace divided between Huguenots and Catholics, in the unapproachable scene of the Conjunction des Poignards, &c.; but with all this employ of chorists, he individualized character, as in the songs of the Page, the *bravura* of the Queen, the chivalry of Raoul, the passion of Valentine, and the roughness of the Huguenot soldier. He did not make unjustifiable use of the solo, but Herr Wagner allows his King, his Count Frederic, his Lohengrin, and his heroine Elsa to indulge only in brief breaks, mere snatches of song, shrinking from a sustained melody, and supplying its place by startling enharmonic changes and sudden transitions. This restlessness in 'Lohengrin' is unnecessary, and the changes of key are too abrupt; the mood of the composer is now gloomy, then grotesque,—sad by fits, by starts it is wild. But there are complex complications, double chorusses in eight parts, and other heavy and oppressing effects to endure, which it fatigues the ear to follow closely. But with all this high pressure, there is, in the opera of 'Lohengrin,' orchestration of a masterly nature, together with poetic inspiration of the highest order. The Prelude, with which Lohengrin himself is identified through the opera, is captivating; the Prayer is fine; indeed, the whole of the first act is picturesque and impressive. The second act is weak, but is relieved by the Religious March, and there is dramatic force in the *finale*. In the last act, the Nuptial March is striking.

'Lohengrin' gratified, especially after excisions had been made in the second act, the audiences of Bologna and of Florence, and we may anticipate a success for it at its approaching production at the Scala, in Milan; and our conviction is that, if produced here with an adequate *ensemble*, the work, in spite of its defects, would take; yet its success would not prove that the lyric drama has been revolutionized. In orchestration there has been no innovation beyond the increase of brass instruments; in vocalization no departure from established form, except in the nearly total extinction of

the solo; and if in the harmonies there are more colossal combinations and more variety, power has been acquired by the sacrifice of melody. We believe that tune will touch the heart more rapidly and sensibly than what Herr Wagner calls poetic harmony, which is no new discovery, as Mozart and Weber have proved. Mendelssohn had a theory about songs without words—his poetry was in the music, and that emanates solely from the pianoforte. In these songs the composer relied upon melody as the eloquent exponent of passion and sentiment. In Lorely's *scena* Mendelssohn confutes the Wagnerian theory. But it may be asked, is there not room for this fanciful alliance between poetry and music according to the bases laid down in the 'Tannhäuser,' 'Lohengrin,' &c.? Will there not be found intellectual and artistic audiences to appreciate performances with invisible orchestras? The world of art is wide. There is no finality in development, and possibly there may be a public that will dwell upon musical legends with delight; but operas with flesh and blood characters will always be in the ascendant. Herr Wagner has proved that he can enter the lists in orthodox form, without seeking to bewilder our minds with intricate, incongruous, and overwrought vocal phrases, overloaded and over-scored orchestration. He is a great artist, whose next transformation of style will, no doubt, be a return to his first faith in the powers of solo singers to move their hearers by strains of simple melody.

Every aspiring amateur and ambitious artist should study the score of 'Lohengrin,' for there is much to learn, much to avoid, and a great deal to admire. The octavo edition, issued by Novello, Ewer & Co., edited by Mr. Berthoud Tours, has been well translated by Mrs. N. Macfarren: it is preceded by the "Argument"; the original German text is printed under the English translation; and the nature of the orchestration is indicated by the names of the instruments printed in abbreviations, in clear and legible type. This edition of 'Lohengrin' has been as carefully produced as that of 'Tannhäuser.'

As regards the pianoforte reduction of the score, Messrs. Boosey & Co. have had the advantage of the musical co-operation of Messrs. Sullivan and Pittman in their elaborate edition of 'Lohengrin.' The original German words are printed with the Italian translation above, and the English adaptation is by Mr. John Oxenford; the words by the latter, being printed separately, in libretto form. All the accessories of good paper, distinct type, and clear printing, have been specially cared for, and another attractive work has been added to the Royal Edition of Operas.

We may add that the editing and printing of 'Lohengrin,' must have proved a task of immense difficulty, owing to the innumerable indications of the composer for the *tempi*, and for the observance of his colouring.

#### CONCERTS.

ASH-WEDNESDAY has been observed this year, so far as regards concerts with secular music, more strictly than at previous periods. Even of sacred selections there have been few—the principal performance being that of the 'Messiah,' by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, whose forces, vocal and

instrumental, are heard to infinitely greater advantage in Handel's than in Bach's works. His leading singers for the 26th ult. were Miss Edith Wynne, Miss Emily Spiller, Madame Patey, Mr. E. Lloyd, and Signor Foli. Dr. Stainer presided at the organ.

Samuel Wesley's grand motet, for double choir, 'In Exitu Israel,' was the only sacred piece in the programme of the opening concert of Mr. Henry Leslie's admirably trained choir on the 27th ult. The conductor ought to have availed himself of the week and given a special sacred selection.

The Director of the Monday Popular Concerts introduced another of Haydn's quartets on the 24th ult., and the *répertoire* will be enriched by this welcome addition, which is the charming composition in G major, Op. 17, No. 5, one of the seven quartets in the same key. Its execution was in the able hands of MM. Joachim and Ries (first and second violins), Herr Straus (viola), and Signor Piatti. Madame Lavrowska, who was the vocalist, sang a *scena* from Glinka's opera, 'Life for the Czar,' comprising an agitated recitative, a pathetic *andante*, and an animated *allegro*, descriptive of intense anxiety to save the Czar, whose existence is menaced. The late Prince Galitzin made known, at his concerts here some years since, the works of Glinka, whose originality and melodious inspirations excited a desire to hear his famed Russian opera, 'Tizne na Tzaria,' in its entirety.

Among the young composers whose works have found a place in the Crystal Palace Saturday programmes, the name of Mr. Henry Gadsby excites the most sanguine hopes as to the future. His overture, 'Andromeda,' in E minor, executed for the first time on the 22nd ult., will add to the expectations of those who have been struck by his former compositions. We need not discuss the question whether his new prelude is suggestive or not of Andromeda, of Perseus, and of the sea monster, and whether any other title would not have been just as appropriate. The composer is obviously not a mere master of form, but he also possesses the gift of melodious and graceful imagery. There are, too, good and piquant contrasts in his instrumentation. 'Andromeda' will be heard again, and will give as much gratification as it did to last Saturday's audience, who in vain called for the composer's presence, to testify their hearty approval of his overture. Mr. Edward Dannreuther ably accompanied Herr Franz Diener in Beethoven's 'Adelaide,' sung with true sentiment and excellent enunciation, but with the German style and quality of voice, which the admirers of the pure Italian school of vocalization will never accept.

At an evening concert on the 25th ult., in St. James's Hall, in aid of the Normal College and Academy of Music for the Blind, Mr. W. Locke, the blind tenor, appeared. The other artists co-operating for the cause of the institution were Mesdames Nita Gaetano, J. Royd, De Meric-Lablache, Messrs. F. Bury, Pope, M. Noyer, and Mr. C. J. Hargitt's St. Cecilia Choral Society. The instrumentalists were Madame Noyer, pianist; M. Noyer, organ, violin, piano; Herr Oberthur, harp; and Mr. John Radcliffe, flute.

It is not necessary to refer to the works, "harmonized and arranged" by M. Gounod, which were performed at his second Choir Concert on the 22nd ult., but his original compositions must not be overlooked. His 'Abraham's Request,' for baritone, sung by Mr. Gustave Garcia, and re-demanded, can be classified as one of the finest specimens of his sacred style. Equally remarkable, although not possessing so high a degree of excellence, are his artistic settings of Longfellow's words, "If thou art sleeping, maiden, awake," and of Sir Philip Sydney's "My true love hath my heart." The latter has a ring of the Madrigalian era. In the Book of Words, between the first and second parts, M. Gounod has published a disclaimer of having produced, and of having even sanctioned, fifty vocal pieces, published as having been composed by him; and he supplements the list with the titles of seven pianoforte works which have been "arranged" by him. This list is a sorry sight. We can only console the French com-

poser by the assurance that the state of the copyright law is not very satisfactory to English authors. It was only the other day that Lord Chief Justice Cockburn ruled that any one has the right to dramatize a novel or tale even if the writer of such novel or tale has dramatized his own work. The law is much more severe in France upon appropriators—we must not call them pirates. We find that the Paris Court of Appeal (Première Instance) has decided the suit of M. Sauvage the librettist, *versus* M. Ambroise Thomas, the composer, in favour of the former. The case is a curious one. M. Thomas, as is well known, made his name by the 'Caid,' a burlesque on Italian Opera singing. M. Sauvage wrote the words of the 'Caid.' In consequence of its immense success, the poet and the composer coalesced in producing another extravaganza, 'Gillot Pére et Fils,' which was to have been produced some thirteen years since at the Opéra Comique, but was put on one side. Recently, M. Sauvage thought the present was a good time to have the work brought out, but M. Thomas, who had changed his style,—he was ashamed of the 'Caid' after he had won fame by his 'Mignon' and 'Hamlet,'—refused his assent. Hence the suit at law. In the lower Court the composer was mulcted in damages, but was freed from the liability of aiding M. Sauvage to produce 'Gillot Pére et Fils.' The Superior Court has reversed this judgment as regards the damages, but allows M. Sauvage to produce the work at the Salle Favart, but the composer is not compelled to modify it, or to be present at the rehearsals. 'Gillot Pére et Fils' will, therefore, appear at the Opéra Comique, with the music as originally written, but without the composer's co-operation.

#### THE WAGNER SOCIETY.

THE object of the formation of the Wagner association in London is, according to the Prospectus, to aid the three special performances of Herr Wagner's work, 'Der Ring des Nibelungen' (Das Rheingold, Die Walküre, Der Junge Siegfried, Götterdämmerung), to take place in the Bavarian town, Bayreuth, at a theatre now in course of erection, which is to be specially adapted for novel musical and scenic effects contemplated by the composer. The managers of the Wagner Society have, no doubt, another aim in view besides that of contributing to the sum now being raised in Germany for the Bayreuth scheme; and this is, to popularize the composer's works here. We cannot conceive that this end can be achieved by performing excerpts from Herr Wagner's lyric dramas in concert-rooms without a chorus. Moreover, his operas absolutely require, that they may produce their due effect, dramatic action and a *mise en scène*. It is probable, however, that the Wagner Society has little or no faith in the pledges of Impresarios to produce 'Lohengrin' or the 'Tannhäuser.' Seasons roll on, but nothing has been done as regards these works, so often promised. The only director who ever kept faith with his subscribers as regards Herr Wagner's productions was Mr. Wood, when he directed Italian Opera at Drury Lane. He did produce 'The Flying Dutchman,' as he promised to do; and had that fine work been retained in the *répertoire*, we feel convinced it would have become popular. Many anti-Wagnerites were converted on hearing 'The Flying Dutchman,' which, for poetic and picturesque power, is the composer's masterpiece in the orthodox school of the lyric drama, written before he tried to revolutionize operatic forms. The Wagner Society began operations on the 19th ult., with a concert at the Hanover Square Rooms. It had secured a splendid orchestra, and had had careful rehearsals: the result was an instrumental performance rarely surpassed in this country, and recalling the halcyon days of the old Philharmonic Concerts. Mr. Edward Dannreuther's zeal and tact as conductor must be highly commended; but fine as was the playing of the band, nothing occurred to throw light on the question what hold Herr Wagner's operas will enjoy eventually on the musical public. A fine execution of lyrical music by an orchestra is not sufficient: the drama should be adequately



represented. Prolix and mystical as are the mixed themes of the 'Tannhäuser' overture, to those amateurs acquainted with the scene of the Pilgrims and Elisabeth, the Hymn, which forms the grand feature of the introduction and *coda* of the overture, enhances tenfold the enjoyment of its ingenious treatment. This Prelude was followed by the Prayer from the fifth act of 'Rienzi' (another orthodox opera of Herr Wagner's early period), sung by Herr Franz Diener, who is to be the Bayreuth tenor; but who, although certainly inferior to Herr Naemann, and possessing the German guttural *timbre* of voice, sang like a true artist, the symphony and accompaniments to the long invocation being nicely played. The 'Lohengrin' selection came next. The Prelude was finely played, and it evidently made a decided impression. There were *encores* for the Religious March (minus a double chorus) and the Nuptial March (without the sequel, the Bridal Chorus), and also for a fragment of the grand duet with Elsa. The Overture and Introduction to the third act of 'Die Meistersinger von Nürnberg' (an opera produced in Munich in 1868, under the *bâton* of Herr Hans von Bulow) were unmistakably heard by the majority of the audience with dislike,—"beaucoup de bruit, peu de fruit,"—for the over-scoring was so overpowering that the sounds became a charivari. After Herr Diener had been *encored* in Siegmund's *Liebeslied*, from 'Die Walküre,' a melodious serenade, the 'Kaisermarsch,' composed in 1871, in honour of the Emperor of Germany, concluded the concert. It is one of those medley marches peculiar to German military bands, but neither in idea nor form is it remarkable, unless for being loud and boisterous. The composer cannot be complimented on his use of Luther's chorale, "Eine feste Burg," which Meyerbeer has so powerfully turned to account in the 'Huguenots,' and which Mendelssohn has so scientifically treated in the Reformation Symphony. On the whole, it may be gathered, from what we have described, that this Wagnerian programme became wearisome, short as it was, and despite the instrumental skill and variety displayed in the compositions. With the choral adjuncts there would be more contrast and relief. We have purposely abstained from giving any opinion as to the new system and theory of Herr Wagner as exemplified in his later works, for we have discussed them in our review of 'Lohengrin.'

#### Musical Gossip.

It was a poor compliment to M. Offenbach, to append to the announcement of the production of 'The Bohemians' the following singular statement:—"The original music of this opera has been supplemented from the other works of the composer, and several numbers have been interleaved from the *répertoire*.—Judic-Chaumont." Lest it should be supposed, by amateurs unacquainted with the Parisian musical notorieties, that "Judic-Chaumont" is another composer of the Offenbach school, it must be explained that Madame Judic is the famous artiste, who was the Molda of 'La Timbale d'Argent,' at the Bouffes-Parisiens, and that Madame Chaumont is the still more celebrated vocalist of the Variétés, the Augustine of 'Les Sonnettes.' Mr. H. B. Farnie, who has "written and re-arranged" for the Strand Royal Opera Comique, 'The Bohemians,' produced last Monday evening, ought to have specified, in the book of the "Words of the Lyrical Numbers," which were M. Offenbach's musical property, and which were the "interleavings" of Madame Judic and of Madame Chaumont, whose names are so oddly associated with the hyphen. There is a suspicious similarity to British ballads about the airs, "Mine, alone," and "Tis the old, old song," besides other signs of musical manufacturing, independently of author's verbal adaptation. Whatever differences of opinion exist as to the Offenbach *opera-buffa*, there can be but one opinion that M. Offenbach is master of his craft, and that he requires no "interleavings." There are crudities and irregularities in Mr. Farnie's lyrics, but, on the whole, he has the faculty of fitting the

notation. The libretto is dull and wearisome, and it is a mistake to suppose that a tragedy, burlesqued like the 'Bravo of Brindisi,' played by the Bohemian travelling troupe, could be very amusing, when the burlesque of the acting audience was a broader caricature; hints, allusions, and jokes on the actor's life behind the scenes have been long exhausted. With the exception of Miss Laverne, the Singing Lady, Mr. Odell, the maudlin Manager of the Bohemians, and Mr. George Honey, in the eccentric and ignorant Baron, who all displayed ability to create character, the acting was not remarkable, and the singing generally was indifferent. No expense seems to have been spared in the mounting of 'The Bohemians,' and the *mise en scène*, with the *divertissement*, may, with considerable curtailment, give a short life to the extravaganza.

MADAME ARABELLA GODDARD has played this week in St. George's Hall, Liverpool, despite the announcement that the concert in St. James's Hall, on the 11th ult., was "her farewell benefit and last public appearance." The adieux of artists appear to be based on the *encore* system, which they affect to dislike, but without which they would be most unhappy.

THE ten concerts given at the Brighton Musical Festival terminated last Monday, with Handel's 'Judas Maccabæus.' The only novelty in composition was Miss Virginia Gabriel's cantata, 'Evangeline'; but Mr. Longfellow's poem has been so varied and distorted, and the lady's orchestration was so weak and ineffective, that the work must be regarded as a failure, despite the melodious vein in two or three numbers, which has characterized Miss Gabriel so often in her previous productions. Mr. Kuhe's success has been financially great enough at his fifth yearly essay to make the Festival a permanent one.

THERE is every prospect of an autumnal festival on a large scale this year at Bristol. A large guarantee fund has been raised, and Sir Michael Costa has been consulted by the local committee to make the artistic arrangement and conduct the concerts.

HANDEL'S 'Samson' will be performed twice next week,—on Thursday, at the Royal Albert Hall, under Mr. W. Carter's direction; and on Friday, at Exeter Hall, by the Sacred Harmonic Society, conducted by Sir Michael Costa.

OF Mr. Walter Bache's annual concert, always remarkable for the production of novelty, which took place last night (Friday), our notice will appear next week.

THE Winter Season Italian Opera Company, Limited, terminated their first campaign last Saturday night. If the undertaking be continued, a theatre better adapted for the performance of the lyric drama, even on a limited scale, should be selected than St. George's Hall.

M. ANATOLE CRESSANT left a legacy of 120,000 francs for the foundation of a triennial prize for the best lyric drama, and the French Government is carrying out the donor's intentions. The Minister of Fine Arts will appoint the jury, of six composers and three dramatic authors, who are to be the judges of the works: the poems must be submitted between the 15th of February and the 31st of August. Only native composers and poets can compete.

A STRANGE compliment is to be paid to Handel in Constantinople, or rather Pera. The success of the British Choral Union has stimulated the Armenians. The young ladies of the Agabian School are about to give a public performance of the 'Messiah,' assisted by some gentlemen from the Choral Union. The principal choruses will be in English, but "See the conquering hero comes" will be in Armenian.

THE London Gregorian Choral Association had the opportunity afforded its members of testing the effect of the ancient plain song with the modern chorale, at the special service in St. Paul's Cathedral on the 20th ult., under the direction of the Rev. Mr. Helmore and Mr. C. Warwick Jordan,

Mus. Bac., the ardent advocates of the Gregorian chaunts, with Dr. Stainer at the organ, and with the employ of trumpets, euphonium, and ophicleide. The brass instruments, sustaining the voices, rendered imposing the procession of clergy and chorals, all in surplices, to their place whilst the hymns were sung; but why not mix the brass with serpents and bassoons, according to the practice in the ancient Catholic churches? For sympathetic effect on the vast congregation, the music of the Reformation told more strongly than the lugubrious chaunts of the Gregorians; but if the theory of M. Gevaert, the Director of the Brussels Conservatoire, be correct, the old Gregorian form of public worship has been quite perverted and a general independence of rhythm has been allowed, the restoration of which changes materially the character of the chaunts.

#### DRAMA

#### THE WEEK.

OLYMPIC.—'Put to the Test,' a Tragic Drama, in One Act. Adapted from 'La Mal' aria,' of the Marquis de Belloy, by Westland Marston.

PRINCE OF WALES'S.—'Man and Wife,' a Dramatic Story, in Four Acts. Written by Wilkie Collins.

ST. JAMES'S.—'Robert Rabagas,' a Satire, in Three Acts, By Stephen Fiske. Based upon the French Play by Sardou.

THE traveller passing through Siena is still shown the house of Madonna Pia. Four lines, and no more, suffice with Dante to give the outline of a story by which the minds of men have since been haunted—

Ricorditi di me che son la Pia:  
Siena mi fe'; disfecemi Maremma;  
Salsi colui che innannellata pria,  
Disponando, m'avea con la sua gemma.

Under the vulgarizing touch of Bandello, the four lines, already a fruitful theme for the commentator, expanded into a prose novel. Subsequently they formed the theme of poem and essay, until, a score years ago, they were dramatized by the Marquis de Belloy, a clever journalist, to whose pen are also owing a dramatic sketch, entitled 'Le Tasse à Sorrente,' and some volumes of agreeable verse. What the Government saw in the 'Mal' aria,' as the drama, on its first production at the Théâtre Français, was called, is not easy to guess; but its performance was prohibited before the admirable presentation of the heroine by Mdle. Madeleine Brohan had time to obtain general recognition. A few years later the one-act play of the Marquis de Belloy was expanded into a three-act Italian tragedy, and christened 'Pia de' Tolomei,' in which Madame Ristori obtained a signal triumph. The French drama it is which has served as the basis of 'Put to the Test,' a one-act play, in verse, by Dr. Westland Marston, which is the latest novelty at the Olympic Theatre.

Some departure from tradition has been permitted by the Marquis, though the outlines of the original story have been preserved, and the historical names of the characters are retained. The Count Nello della Pietra is the husband of La Pia. A mad jealousy has seized upon him, and he has condemned his wife to the penance implied in the verse of Dante, to die, that is, a lingering death of the pestilential malaria in the very stronghold of which his castle is placed. His love is not less than his desire for vengeance, and he reserves for himself a companionship in that slow and insidious death, which to him is far preferable to a life of prolonged suspicion and torture. Firm in innocence and purity, La Pia accepts the imprisonment, from which there is but one grim exit, refusing only to yield to her lord the name of the man whose indiscretion has

assumed to his distorted vision the semblance of guilt. Sadly through the barred window she turns her gaze in the direction of her father's mansion, in the

—little laurelled town of towers,  
Clothed with the flame of flowers,

and waits the long deferred but inevitable freedom. It comes sooner than she expects. A letter arrives to say that the visit of her father may forthwith be expected. Nello takes instant action. He impregnates with subtlest poison the flowers which have reached La Pia from her father's garden. She smells of them, and breathes their mephitic odour. Nello, after her, inhales the poison, and shares her fate. To the last, he possesses an antidote, the use of which would ward off death, and he offers it as the price of the disclosure of the unknown lover. But La Pia will not yield to his mad thirst for vengeance the life of an innocent man, and she dies while the martial music announcing her father's approach is ringing in her ears. Count Nello has but strength to draw near the body of her he loved and slew, and so "killing himself to die upon a kiss." In the last duel, when all strongest and subtlest motives tempt the heroine to accept life on her husband's terms, the interest of this powerful and mournful play is centred. The English dramatist has assigned to this scene some verse of signal power and intensity; and from the time when La Pia shields the manhood of the knight for whose sake she dies, and contrasts with it the cowardice that dooms her to slow and lingering torture, to the moment when she summons all her forces to give to her husband's dishonouring proposals one last emphatic denial, in the very utterance of which she dies, the language progresses to a climax of poetry and passion. In this scene Miss Cavendish's acting was genuinely fine, doing absolute justice to the play. No performance at present on the stage shows an equally admirable blending of power, pathos, and refinement. Mr. W. Rignold was not at home in the character of *Nello della Pietra*.

A striking contrast to this picture of mediæval manners is offered in the dramatized version of Mr. Wilkie Collins's well-known story of modern life, entitled 'Man and Wife,' by the production of which the Prince of Wales's Theatre has signalized its transition from comedy to melo-drama. The ferocity of the Tuscan lord is transmitted to the English "gentleman" who forms the hero of the story. Whatever in the shape of love or self-sacrifice redeems from utter baseness the character of Nello della Pietra is wanting in Geoffrey Delamayn, who is simply a heartless, soulless, and utterly depraved ruffian. To most readers, the story of 'Man and Wife,'—the strange, wild tale Mr. Wilkie Collins wrote in illustration of the state of the marriage laws in Scotland, and the result to be expected from the mania for physical exercise and athletic sports existing in England,—is known. There is every reason to commend the manner in which the process of dramatization has been carried out. Something like emasculation has, indeed, befallen the story. The catastrophe, gloomy and impressive amidst its extravagance, is omitted, and the most strongly accentuated of the characters are left unmentioned. When the question whether Arnold Brinkworth has, in becoming the messenger between Geoffrey Delamayn and Anne Silvester, unintentionally and uncon-

sciously espoused the woman he has sought to serve is solved, the piece ends. Thanks to a letter lost by Anne in the inn at Craig Fernie, but picked up by Bishopriggs, the waiter, the fact that Anne, at the time she received the visit of Arnold, was already the wife of Delamayn, is established by Sir Patrick Lundie. The passion of Geoffrey at finding himself tied for life to the woman he has wronged, brings about the stroke of paralysis, for which his former training as an athlete had prepared the way. Even while his hand is uplifted in menace the vital power fails him, and Anne, with no need now to fear the poor maimed creature, sees herself in the position to be to him for the future a providence.

The treatment adopted is wholly advantageous. The piece thus altered was, at the outset, like one of the comedies it had come to replace. If the action subsequently grew gloomier, it never deepened to anything like the point reached in the novel: the story remained interesting and stimulating. Its worst fault, its improbability, it shares with the original. The author vainly strives by ingenious processes to render less preposterous the presentation of himself by Arnold Brinkworth to Anne, in the character of her husband, and her subsequent participation in the fraud played upon those belonging to the inn. Attempts to render the circumstances credible but add to the difficulties in the way of the spectator, and the only way in which a triumph can be obtained over this radical defect is by overlooking it.

The situations reached are dramatic, and the dialogue is mirthful and clever. There is every reason to suppose, accordingly, that the favourable verdict of the first night's audience will be ratified by the opinions of subsequent spectators, and that the play will remain a favourite. The acting has the *ensemble* for which the Prince of Wales's Theatre is now well known. Individual parts were also well sustained. The part of *Geoffrey Delamayn* is supported by Mr. Coghlan, who takes a very low conception of the character, but from his own point of view gives an able rendering. Miss Lydia Foote displays her well-known earnestness, force, and command of pathos in the part of the woman so nearly his victim. Mr. Hare's *Sir Patrick* is an admirable picture, equally clever in detail and in general effect. Mr. and Mrs. Bancroft again set an example such as the British stage needs. The former plays a wholly subordinate part, that of the surgeon, *Mr. Speedwell*. Upon this, however, he bestows the utmost pains, and the appearance of the acute, but, as far as Geoffrey is concerned, unpardonably outspoken and insolent man of science, is admirable. Mrs. Bancroft presents *Blanche Lundie* with her well-known brightness, *espèglerie*, and artistic completeness of style. The decorations are of the kind which have been given at this theatre until they have rendered the general public exigent in such matters.

The version of 'Rabagas,' by Mr. Fiske, produced at the St. James's, is probably as successful an adaptation of the well-known work of M. Sardou as can be hoped from one who aims at fitting the satire to English institutions. The dialogue is good and effective, and the task of compression and excision has been skilfully discharged. It may be doubted whether a fairly literal translation,

which left the scene in France, would not be more artistic than the arrangement now adopted, though it would probably be less popular. Unfortunately, the cast was weakest in the strongest characters. Mr. Howe lacks vivacity for the part of the Governor, against whom the rebellion is directed; Mr. Charles Wyndham is not up to the level of *Rabagas*; and Miss Rose Lisle is wholly beneath that of the American widow, who pulls the strings by which the happy termination is reached. The minor characters, however, were supported in a fairly competent, if rather extravagant fashion, and the whole was received with favour.

#### Dramatic Gossip.

THE three-act comedy of 'The Serious Family' has been revived at the Olympic Theatre, the principal rôles being assigned to Miss Cavendish, Miss Kate Rivers, Miss Jane Baber, Mrs. Peveril, Mr. A. Wood, and Mr. Rignold. It was received with much favour.

FORTHCOMING productions include the comedy of 'The Jealous Wife,' and a burlesque on 'The Wicked World,' at the Court Theatre, fixed respectively for Saturday and Monday next; 'The Cataract of the Ganges,' a spectacular drama of Moncrieff, to be revived, after a lapse of half a century, at Drury Lane, the scene of its first production; and Mr. Halliday's adaptation of 'Little Em'ly,' to be given at the Olympic.

'L'AIEULE' of MM. Dennery and Edmond, first played at the Ambigu Comique, in 1863, has enjoyed the honour, rare in the case of a work of its class, of being transferred to the Odéon. To English playgoers this piece is known by the version of it given with the title of 'The Hidden Hand,' at the Olympic. Madame Marie Laurent, who at the first production of the piece played the Duchess, now takes the sinister rôle of the grandmother, created by Madame Alexis. M. Brindeau now plays the Duke. Other parts are supported by Mesdames J. Regnard, E. Broissat, MM. P. Berton, and Richard.

A DRAMATIC version of 'La Femme de Feu' of M. Adolphe Belot, a novel which we reviewed in the last number of the *Athenæum*, is in rehearsal at the Théâtre du Parc, Brussels.

THE continual ill health of M. Lafont has prevented him from giving in Lyons a series of performances of the 'Centenaire' and 'Montjoye,' which had been announced.

'LE VOYAGE EN CHINE,' which has been a great success at the Royalty Theatre, forms the principal attraction at the Théâtre Français of Constantinople.

'LES FRÈRES D'ARMES' of M. Catulle Mendès will be given shortly at the Théâtre de Cluny, now under the direction of M. Émile Marck.

'UN LACHE' is the title of a drama by M. Alfred Touroude, in rehearsal at the Ambigu Comique. It has parts for M. Frédéric-Lemaître and M. Taillade.

A COMEDY, by M. Paul Ferrier, entitled 'Tabarin,' has been read before the Comédie Française. It is in three acts, and in verse.

AT Smyrna a Greek author has not been over successful with an adaptation from the French. It is stated it would have been somniferous, but those who would have tried to listen, and slumbered, were kept awake all through by the continuous disapprobation.

AMONGST the novelties lately brought out on the Italian stage, is a new drama by Signor Felice Cavallotti, entitled 'Agnese.' Signor Valentino Carrera's popular comedy, 'Capitale e Mano d'Opera,' or, 'Labour and Capital,' has been frequently performed and much applauded.

TO CORRESPONDENTS.—L. S.—R. W. D.—J. B.—A. F.—A. N.—F. S.—F. E. G. B.—received.

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